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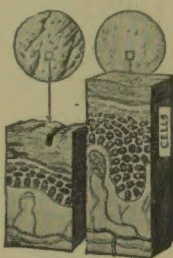
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SATURDAY, MAY 20, 1933.



THE GERMAN LEADER WHOSE WORDS THE WORLD AWAITED: HERR ADOLF HITLER.

It is no exaggeration to say that, in view of the general state of tension in Europe, the world awaited Herr Hitler's speech in the Reichstag on Wednesday, May 17, with a keen interest that was not unmixed with anxiety. It was arranged that the German Chancellor should make this declaration of his country's policy towards disarmament and German rearmament after the crisis in connection with the Disarmament Conference

at Geneva had been discussed by the German Cabinet on May 12; and on the evening of that day it was announced that the Reichstag had been summoned to meet on the Wednesday for the particular purpose. Meantime, that meeting of the General Committee of the Disarmament Conference at Geneva which was fixed for the Monday was postponed until the Thursday.—[FROM THE DRAWING BY THEO. MATEJKO.]



By G. K. CHESTERTON.

IT is often observed, with some gloom, that the cause of Disarmament does not advance by leaps and bounds; in spite of the number of conferences or agreements; or, as a cynic might observe, with some glee, because of the number of conferences and agreements. I do not think, however, that the failure of the project is entirely due to the enthusiasm and energy of its promoters. It is partly due to the absence of something, for which neither enthusiasm nor energy is a substitute: the habit of thinking; which means thinking of everything, but also means thinking of one thing at a time.

The question of Disarmament is not the same as the question of Peace. I should probably be misunderstood if I said that we could be much more sure of achieving Disarmament than of achieving Peace. If human beings had no weapons at all, they could still kill each other collectively, just as they now kill each other individually. A man does not murder his rich uncle with a field-gun; nor go out against a blackmailer with a fleet of aeroplanes or a park of artillery. It is found that all sorts of homely tools and implements can be turned and transfigured to the higher purposes of homicide; pokers, razors, or carving-knives are found to be, if not weapons within the meaning of the Act, at any rate, weapons that have an influence on the action. What is true of the quiet and domestic habit of murder, is also true of the broader, more brotherly and more social policy of massacre. Mobs and rioters have often done a great deal of damage with pitchforks and firebrands; and though these can seldom finally prevail against regular armaments, they might prevail a very great deal in the absence of any regular armaments. It might well be that, even after Disarmament, disarmed peoples went on fighting. There is not only a great deal to be said for thinking it probable; there is something to be said for thinking it desirable. I do not say it could ever be desirable in itself that people should kill each other; but it might be more economical that they should kill each other with common objects of the kitchen, or workshop, than with enormously expensive engines which have never been of the slightest use until the moment when they are used to kill. There might be a great deal to be said, as a matter of fact, for fighting under a strict limitation of armaments; if anybody were sufficiently successful in the fighting to impose the limitations. Even if all our legal decisions were made strictly on the principle of Ordeal by Battle (which I do not recommend), there would still be enough of the principles of a court of justice, or equity, to insist that the weapons were equal, and relatively humane, and not of such a costly and complicated sort as to ruin all the competitors in costs. We missed our chance, after the Great War, of re-establishing the idea of fair rules of fighting, according to the antiquated standards of chivalry; and I think myself that the antiquated chivalry would have been about a million times more practical and economical than the modern scientific competition. We are hearing a great deal about Herr Hitler just now; and it is said that he has re-established the duel as fought by the German students. On the whole, I should say that the idea contains more hints of human

sanity than most of the other things he has done. But, anyhow, there is this to be said for the duel; that both combatants are limited to simple and similar weapons; so that, with luck, they can be killed without also being ruined. But what would be said of a duel which was not only a combat but a competition in the weapons of combat? What would happen if each duellist were allowed to turn up laden with elaborate and entirely new arms and armour; if whenever he appeared he was wearing four or five more helmets, or five or six extra breast-

take off their helmets and breast-plates to fight; just as a man will take off his coat to fight. There is an amusing scene and song in the opera of "Princess Ida," I think, which recalls such an idea. It is logically conceivable that, on mere grounds of economy, they might all agree to fight with cheap weapons, as even gamblers in hard times might agree to play only for penny points. But this would imply a capacity to agree about something, or about anything, which is not possible in the presence of some very extreme forms of ambition

or defiance. This is what gives a peculiar quality of menace to the recent boiling up of a sort of tribal terrorism in Germany. And this is why none is more conscious now of that German peril than those who have been until lately strongly Pro-German. If we could agree on any rule or measure in armaments, we should probably be in a mood to agree on a rule or measure in many other things. But the very peculiar quality of this Teutonic tribal patriotism is that it is almost impossible to measure. I do not say that this alone makes it worse than many other political forces that have other political faults. But I do say that it makes it more incalculable. Every nation has been moved by unworthy motives or waged unjust wars; but in most cases this was done in one of two ways; either for a merely mean or material object, which could be defined because it was mean or material; or else for a fixed and perhaps fanatical theory, which could be defined because it was fixed or fanatical. But there is something about this particular Nordic mood, or whatever you call it, that defies definition, and therefore defies limitation. Sometimes it even boasts of being irrational; as some German social philosophers denounced debts and other economic facts, upon the avowed ground that they were based on Reason; whereas the needs of the German mind rose out of the deeper inspirations of the German spirit. It is, to use a favourite word of the German philosophers, subjective. Both the pure fanatics and the mere materialists are objective; and have an object. The Moslem or the Jacobin or the Bolshevik fights to conquer or convert the world, for Islam or



A GLORIFIER OF THE MILITARY SPIRIT: HERR VON PAPEN, THE GERMAN VICE-CHANCELLOR.

Speaking to Steel Helmets at Münster on May 15, Herr von Papen was in distinctly militant mood. Declaring that the German nation deleted the conception "pacifism" from its dictionary on January 30, 1933, he went on: "What the battlefield is to the man, motherhood is to the woman. The decline of manly heroism has been accompanied by that of womanly heroism. But it is a crime against the meaning of the world order when men and nations disregard the maintenance of the species. We can commit suicide not only against one's own person, but also against the species and eternal life. Mothers should wear themselves out to give life to children. Fathers should fight on the battlefield to secure the future for their sons. . . . The soldier is the man who remains bellicose in soul and body, whether in Storm Detachments or Steel Helmets."

plates, in the hope of overwhelming his enemy with an unexpected weight of metal? Many will say that all duels are ridiculous; but at least none of the old duellists ever made themselves ridiculous by turning up with longer and longer swords, each meant to outreach the other, till they were tilting at each other with spikes half-a-mile long. In short, there is a case against the modern scientific armaments, piled up in rivalry of each other, which has really very little to do with the ultimate question of whether a man may, under any conditions, fight with his hands.

At the moment, of course, the former question does to some extent depend on the latter; but that is because of the peculiarly strained and perilous state of international relations at the instant involved. Nobody is strong enough to make all nations disarm simultaneously; and I do not quite see how they can be expected just now to disarm separately. But in abstract reason, they might disarm first and fight afterwards. They might

for the French Revolution, or for the Russian Revolution. And, after a time, they either find that it is done, or they find that it cannot be done. The materialist fights for a gold-mine or an oil-field; and generally discovers either that it does not pay to annex it, or that it does not pay even when it is annexed. But the German in this mood fights for self-expression; and therefore there is nothing to limit his self-assertion. The spirit flows outwards from within; it is not a plan or creed in which he believes; it is not merely a prize that he covets. The very form which the idea takes in his mind, in so far as there is a form, reveals that it is formless in the sense of limitless. For he nearly always bases his view, not on the idea of a Nation, which has frontiers that are objective facts; but on the idea of a Race, which overflows all frontiers, and has a sort of infinite destiny. It is not necessary to deny that many good men may fall into this error, as into other errors; but when this particular error is at its height, and riding the whirlwind, I do not see how any of its neighbours can be expected to leave themselves defenceless.

GERMANS "DISARMED" TO CROSS THE POLISH "CORRIDOR": TROOPS COMPLYING WITH A "PARIS AGREEMENT" FORMALITY.



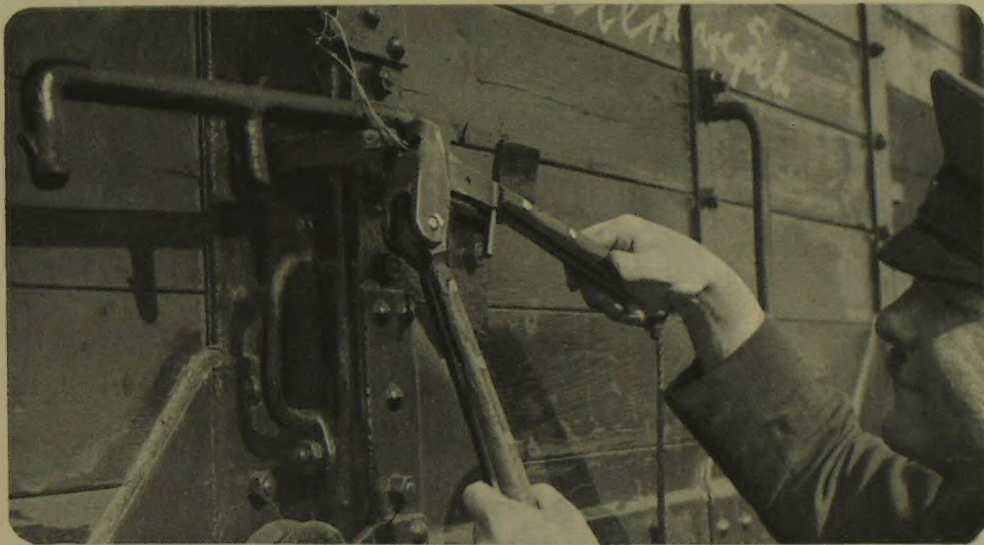
GERMAN TROOPS ABOUT TO PASS THROUGH THE POLISH "CORRIDOR"—THROUGH WHICH THEY CAN ONLY TRAVEL IN A DISARMED CONDITION: THE MEN TAKING OFF THEIR EQUIPMENT PREPARATORY TO STOWING IT IN SPECIAL VANS.



GERMAN SOLDIERS STOWING THEIR ARMS IN SPECIAL VANS: RIFLES, WITH THE BREECHES LEFT OPEN; SIGHT COVERS FITTED; AND, APPARENTLY, MAGAZINES REMOVED.



TAKING PRECAUTIONS TO PREVENT DAMAGE TO THE RIFLES WHEN THEY ARE STACKED IN THE SEALED WAGONS: GERMAN SOLDIERS TYING ON THEIR BACKSIGHT COVERS.



SEALING THE VAN CONTAINING THE RIFLES BEFORE IT CROSSES THE POLISH "CORRIDOR": A GERMAN RAILWAY OFFICIAL COMPLYING WITH THE TERMS OF THE AGREEMENT REGULATING MILITARY TRAFFIC BETWEEN NORTH GERMANY AND EAST PRUSSIA.



GERMAN OFFICERS AND RAILWAY OFFICIALS HANDING THE GERMAN MILITARY TRAIN OVER TO A DANZIGER WHO WILL ACCOMPANY IT TO DIRSCHAU, ON THE DANZIG-POLISH FRONTIER.



GERMAN TROOPS CARRIED ON POLISH RAILWAYS: GERMAN SOLDIERS AND POLISH RAILWAY OFFICIALS WAITING WHILE THE MILITARY TRAIN IS ASSEMBLED AT MARIENBURG, ON THE EAST-PRUSSIAN SIDE OF THE "CORRIDOR."

Interest in the Polish "Corridor" and the national and political problems it presents has long been intense; and that interest was increased last week when German police executed a writ for possession of the Trade Union Headquarters in the Free City of Danzig and Nazi Storm Troops occupied the building. It will be recalled that at the time of the recent German-Polish dispute in Danzig over the increase of the Polish garrison on the island of Westerplatte (a dispute happily settled at Geneva on March 13), we gave a number of excellent photographs of the Free City of Danzig and of the fateful "Corridor" itself. Here we are concerned with an odd feature of the situation in this part of Europe, a feature which merits illustration, although, of course, it is but one of many similar

diplomatic anomalies existing in our curious post-war world—compare, for instance, that which, until recently, made the shortest route for Russian troops proceeding to Vladivostok run through Chinese territory in Manchuria; or even the anomalies which sometimes arise on the Ulster-Irish Free State Border. German troops moving overland from East Prussia to North Germany, or vice versa, are compelled to pass through Polish or Danzig territory. Their movement is regulated by the so-called "Paris Agreement" of 1921. The troops, it is laid down, must not travel through the "Corridor" fully armed. In consequence, their arms and ammunition must be deposited in separate wagons, duly padlocked and sealed by the authorities at the frontier.

THE WORLD OF SCIENCE.

HOW THE PORCUPINE GOT HIS SPINES, AND SPINY MICE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THOSE who have read Kingsley's "Water-Babies" will remember how Tom, as a consequence of, and a punishment for his naughtiness, became suddenly covered with prickles, or, rather, spines, all over his body. That nice, smooth, velvety skin was supposed to have been invaded from within by some sort of distillation of "original sin," which, reaching the surface, gave evidence of its being in spines. No such simple explanation, however, can be found for the surprising number of animals which have developed a no less formidable armature; and the more we strive to gain an insight into the factors or agencies which convert hair into spines, the more bewildering the problem becomes.

I am thinking, at the moment, of the spiny coats of mammals, conspicuous among which are the hedgehog and the porcupine. But all sorts of creatures lower in the scale of life have developed an armature of spines, many of the mollusca and the sea-urchins, for example. These, however, must be considered on another occasion. Among the mammals we find many and strange gradations, or transitions, between hair and spines. We meet such transitions even in their vibrissæ, or "whiskers," for these also are modified hairs, which have taken on the function of "feelers." Compare, for example, those of the cat tribe and of the walrus. It is, however, among the insectivores and the rodents that we find the greatest numbers of these "spine-bearers," though there are some striking examples to be found among groups not even remotely related to these two.

It is not enough to take note of the fact that these are peculiarly modified hairs. One wants to know *why* they have come into being. The rodents afford some interesting material for this piece of research. Among the rats and mice we

find some singularly interesting cases. If one of our black rats, for example, be carefully examined, it will be found that, mixed with the fur along the back, long, harsh hairs are very numerous. For the moment we know of nothing in its mode of life or haunts likely to produce these. But it is worth noting that this animal is really a tree-dweller; that is to say, it led an arboreal life before it started to batten down on its arch-enemy, man. Now, this fact helps us to understand one of its outstanding peculiarities as a "squatter" in human habitations.

A few years ago many of our large restaurants were infested with rats to such an alarming degree that the expedient was resorted to of placing the kitchens at the top of the building instead of in its basement. For a brief space the menace was laid to rest. But presently it was found the rats had returned! Then came another discovery. These were "black" rats, long-tailed and long-eared, and much less repulsive in appearance, though no less mischievous, than the larger "brown" or "Norway

rat." Why this should be was not at first apparent, and it was the more surprising since in the old days the "black" rat was a rarity. Then came the explanation. It had been kept under by the brown rat. The black rat was a climber, and that of no mean order. It swarmed up the telegraph-posts, or other supports, and made its way, Blondin-fashion, along the telephone wires to the roof, and thence in at the skylight windows! More than this. "Rat-proof" buildings, newly erected in the City, were soon found to be infested. In one case I was told of a large business house which took possession of the lower floors of one of these "rat-proof" buildings before even the roof was on. Before this was completed, ledgers gnawed by rats had to be re-bound! These intrepid burglars had been attracted by the smell of bacon-fat adhering to shavings used by the workmen for cleaning their frying-pans and thrown down on the floor. Here was the solution of the mystery!

But what has this to do with the "harsh," spine-like hairs sprinkled over the back of the black rat? No more than this for the present—some species of rats and mice, with very strongly-marked spines thickly covering the back, are also tree-dwellers. This fact leads to another question. Are we to regard the great "quills of the fretful porcupine"—a ground-dweller—as derivatives of the long-tailed tree-porcupine? This is a much smaller animal than the typical porcupine, and entirely arboreal. Its spiny coat provides a formidable armature, but the quills never attain to anything like the length of their terrestrial relations, wherein they may have been increased for protective purposes. Hitherto it has been assumed that the tree porcupine was originally a ground-dweller. The opposite may well be the case.

Be this as it may, we have also to face the fact that many of these spine-clad animals are desert-dwellers, as in many of the mice of the genus *Acomys* (Fig. 1), and desert conditions, we know, have a strong tendency to produce spines, as witness many desert lizards. In *Acomys* these spines do not "leap to the eye," for the creatures are small. But they are evident enough if a finger is passed along the back from the tail towards the head! In Fig. 2 an enlarged photograph of a portion of the back is seen,

showing some of these spines. There can now be no question of their existence. But to add to our difficulties of interpretation, some species of *Acomys* dwell in grass land—and they also are spiny. Perhaps we should say they have retained their spines, because they are still useful.

In the African cane rats (*Thryonomys*), and in



1. ONE OF THE MANY DESERT-DWELLING ANIMALS THAT HAVE DEVELOPED A SPINY COVERING: THE SPINY MOUSE (*ACOMYS DIMIDIATUS*); WITH ITS SPINES SO THICKLY CLUSTERED AS TO CONCEAL ITS FUR.

It is interesting to note that, though the spiny covering of *Acomys dimidiatus* may be said to be in a certain degree typical of desert-dwelling animals, there are other species of *Acomys* which live on grass lands yet still retain their spines. It is probable that the spines are an adjustment to desert conditions, and have been retained by the migrants into the grass land.

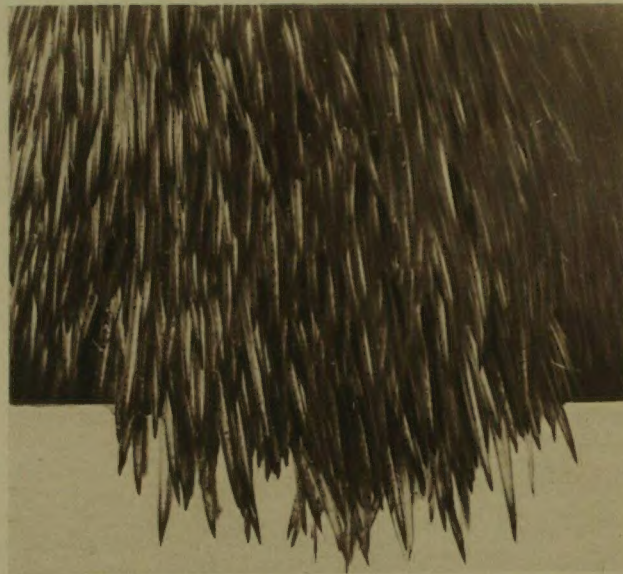
find some singularly interesting cases. If one of our black rats, for example, be carefully examined, it will be found that, mixed with the fur along the back, long, harsh hairs are very numerous. For the moment we know of nothing in its mode of life or haunts likely to produce these. But it is worth noting that this animal is really a tree-dweller; that is to say, it led an arboreal life before it started to batten down on its arch-enemy, man. Now, this fact helps us to understand one of its outstanding peculiarities as a "squatter" in human habitations.

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3. ONE OF THE NUMEROUS TYPES OF TREE-DWELLING ANIMALS WHICH HAVE DEVELOPED AN ARMATURE OF SPINES: A BRAZILIAN PORCUPINE—ARBOREAL, AS (IT IS SUGGESTED HERE) THE SHORT-TAILED GROUND-DWELLING PORCUPINES MAY ORIGINALLY HAVE BEEN.

As pointed out in the article on this page, it is possible that the ground-dwelling porcupines (wherein the spines are very much longer than in the arboreal one seen above) were derived originally from some arboreal species. If this is so, the great increase in the size of the ground-dwelling species must be regarded as a response to the need of a defensive armour. The shortening of the tail has been accompanied by the growth of highly modified tail-spines.—(Photograph by D. Seth-Smith.)



2. A PART OF THE BACK OF *ACOMYS DIMIDIATUS*: THE ANIMAL'S SPINES SEEN HIGHLY MAGNIFIED; WHEN THEY RESEMBLE SMALL BAYONETS AND ARE VERY SHARP.

the genus *Lophuromys*, we have animals which in their developments of spines seem to lead to *Acomys*. *Echinothrix* of Celebes is a rat, and very spiny. These are by no means the only spiny mice and rats. There are, besides, spiny dormice, spiny squirrels, and spiny insectivores, such as the tenrec and our hedgehog. The African spiny squirrel (*Xerus*), be it noted, lives in burrows. It is to be noted that in the South of India, *Rattus frugivorus*, allied to the "roof rat," develops spines in the hot weather, and they are shed with the rains. These are all arboreal, and allies of *Mus rattus*, which also, as I have said, was arboreal originally.

Finally, we have to take note of the existence of the numerous species of echidnas, or spiny anteaters, ranging from New Guinea to Australia and Tasmania. These are among the most primitive of living animals, and not even remotely related to any of the types herein mentioned. Their armature is formidable, for the spines, though short, are very thick and sharp-pointed. These, at any rate, developed their spines independently. We have, then, in this matter of spines and their origin in the mammalia, a problem bristling with difficulties and bewildering evidence. Nevertheless, when the whole series comes to be more intensively studied, in regard to haunts and habits and climatic differences, a solution may emerge so simple that we may be brought to exclaim: "Why did we not think of that before!"

Yet in these apparently inexplicable facts we have a valuable "corrective" against the danger of "perfectly easy" problems. As it is, we can make a choice of several preliminary lines of enquiry, based on the assumptions that spines are due (1) to desert conditions; (2) to "tropical conditions"; and (3) to conditions imposed by an arboreal life. But we have to remember that we are analysing living bodies, which react differently to the same stimuli.

A CAUSE OF DISSENSION: THE TREATY-CREATED POLISH "CORRIDOR."

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY D. MACPHERSON.



POLAND'S "FREE AND UNTRAMMELLED ACCESS TO THE SEA"—ONE OF PRESIDENT WILSON'S "FOURTEEN POINTS":
THE "CORRIDOR" FROM THE NORTH; WITH THE PORT OF GDYNIA AND THE NEW RAILWAY.

The German-Polish frontier has come to be regarded not only as a storm-centre, but even as a potential war-zone, owing to German resentment against the Versailles Treaty, the isolation of a large German population in East Prussia from the rest of Germany, and the anomalous position of Danzig, where recent Nazi actions have not lessened the tension. In the situation the new Polish port of Gdynia is a very important factor; particularly as the new Polish railway-line connecting it directly with the coal-mines of Silesia is now open for traffic. With the port, this line completes Poland's "free and untrammelled access to

the sea." By the Versailles Treaty, the access in question was provided by rendering to the Republic of Poland the province of Pomorze—now generally known as the "Polish Corridor"—which has an overwhelmingly Polish population. The first intention of the Peace Conference was to bestow the Port of Danzig as well, but eventually the "Free City of Danzig" was created and Poland was given extensive rights in the port. In working, however, complications arose, and the Polish Government decided to construct an entirely new port on their own territory: hence Gdynia, which has progressed with enviable rapidity.

THE DOLLAR ADVENTURE: ITS HISTORICAL SIGNIFICANCE.

By **SIGNOR GUGLIELMO FERRERO,**

The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

SO, in the West, everything is in a state of collapse, both States and currencies? After the German Republic, the American dollar? Among the bombshells that have burst upon the world within the last eighteen years, the dollar adventure will remain one of the most memorable. Is the richest nation in the world, like so many others, ruined, about to commit its sacrilege against that *Dea Moneta* to whom the ancients raised temples? Among the various causes that go to explain this extraordinary occurrence, there is one that deserves particular mention: debts. With the devaluation of the dollar, the United States are attempting an operation that has been performed over and over again throughout history. The Latins had a concrete name for it: *tabula novæ*. It is, if not the abolition, the lightening of debts, obtained by a lowering of the intrinsic value of monetary unity.

Europe finds it difficult to visualise the United States, like Rome in the days of Caesar, at grips with the question of debts. It is well known in Europe that the American farmers have a great many debts and that their lands are riddled with mortgages; but the United States have always been regarded as a creditor nation; in fact, as the creditor nation *par excellence*. It would seem paradoxical, absurd, inexplicable that a creditor nation should wish to lighten the dollar with which its debtors are to pay it. But, while the United States were in the process of becoming the creditors of the world, they were getting into debt with themselves to a fabulous degree; that is what is less well known in Europe, and must be taken into account in order to understand what is happening on the other side of the Atlantic.

If only the farmers were the only ones to tremble, in the United States, at the idea of the coming reckoning! But since 1919 everyone in the United States has more or less lived and worked on credit: the Federal Government, the States, the towns, the large corporations, industry, agriculture, trade, speculation, and individuals. Industries and trades developed their business, railways built their Babylonian stations, newspapers erected their monumental palaces on borrowed money. Every town in America, large, small, or medium, was enriched with fine public buildings, given a heavy crown of skyscrapers, or enlarged by enormous new districts, within the space of a few years, all of it by dint of mortgaging. Neither public nor private bodies possessed sufficient funds for the building of so many new towns, boroughs, and edifices in ten years. Finally, even the workman and small tradesman was granted, with the system of credit applied on the widest scale to the retail business, what was formerly a lordly or royal privilege—the right to incur debts.

It was the most gigantic inflation of credit yet witnessed by the world. It provoked a plethoric circulation of wealth, which for several years gave the American Colossus the illusion of inexhaustible vitality. But what alarm when the circulation started to slacken in that body, worn out by its excess of effort! The workman or small employee no longer paid the retailer, who no longer paid the wholesale dealer, who no longer paid the factory, which could no longer pay back the bank, which found itself in difficulties with its depositors. At the same time, by repercussion, the value of real estate went down and the gigantic system of

mortgages built up on that value started to vacillate. From month to month the American wealth seemed to be melting away by some sort of black magic. It is easily understood that all classes and all parties should be making an effort to cure that strange evil. Is the devaluation of the dollar the right remedy? Among the objections put forward, the one that perplexes me most would appear to be the simplest. In order that the position of the debtors should be truly ameliorated, the dollar should lose at least half its value. But would a monetary amputation of that

of credit: for what reasons it was rendered possible. By its consequences it has been, and must still be, one of the most painful of the new experiments made by the world since 1914: let us hope that it will also prove to be one of the most instructive. That inflation of credit is usually attributed to pride, folly, or sometimes merely the stupidity of American bankers. "Mad, senseless, absurd, preposterous," that is how it is judged by Europe and by books. However, it yet remains to be seen why the Americans allowed themselves to be so easily carried away to the

point not only of borrowing, but also of lending, such enormous sums. It required no genius to foresee that prosperity brought on by inflation of credit could not last: a little common sense would have been sufficient. Mistrust is a professional quality of all keepers of treasure, bankers included. American bankers possess quite as much of it as European ones; what strange spell sent their mistrust to sleep and so blinded them after 1914? The solution of that riddle is also to be found in the World War. The inflation of credit that upset American society was the result of the abundance of money suffered or enjoyed by the United States after 1915; and that abundance was yet another result of the war.

We know that in time of peace trade among nations is carried on by means of an exchange of goods and services.

Gold only intervenes as a means of payment in order to settle small active or passive differences in international accounts. Even the interest on capital borrowed abroad is, in the normal course of events, paid in kind. What happened during the World War? The belligerent countries were compelled to make large purchases from America, while having very few goods to give in exchange, for they were obliged to fight instead of work. Consequently they had to pay for a considerable part of those goods in gold. Gold accumulated in the United States.

For reasons that it would take too long to state here, the American accumulation of gold did not come to an end with the war. Supplementary causes continued and even accentuated, in time of peace, that accumulation begun during the war. In short, after 1914, the United States enjoyed—or suffered—a sudden, rapidly increasing, almost violent, abundance of monetary means: not depreciated paper, as in the case of the belligerents, but good, solid metal. That, as a matter of fact, is what is brought about by all wars on a varying scale: they cause the stream of gold and silver to flow to certain privileged "pools," and there gather bulk, while other reservoirs are depleted. But a currency is of value only by reason of the use to which it is put; what was to be done with all that gold that was flowing in from all corners of the earth? The Americans brought two solutions to the problem. The first, increased consumption; everyone began to spend more. Whence the rise in prices. But the consumption was not sufficient to absorb all that money. The surplus had to be employed in productive investments. The inflation of credit, like the excesses of speculation, was born of all that money that did not wish to lie idle.

I have already related my conversation with a big New York banker, on my way back from America, two years ago. The banker maintained that the American banks had been compelled to make a constant stream of credit by a public clamouring to lend its money, provided that it could get an attractive yield on it. That defence seemed to me to be a little far-fetched, for it reduced the banker to the somewhat too modest part of passive victim of the public and its vagaries. I had never suspected that the public ruled even in financial matters. But, on the whole, the explanation seems to me to be the right one, especially if we add the irresistible pressure of interest. For we must never forget that everyone benefited by that

(Continued on page 740.)



A NAZI TOP-HAT PARADE THROUGH VIENNA: SWASTIKA-ADORNED HEADGEAR WORN BY STUDENTS AS A PROTEST AGAINST THE BANNING OF THE BROWN SHIRT.

Dr. Dollfuss, the Austrian Chancellor, in his vigorous campaign against the Nazi Party in Austria, recently banned the wearing of uniforms of political organisations. On May 7 Nazis held a big demonstration in Vienna, with the Swastika sign prominent on their top-hats; but the Government then forbade the wearing of badges as constituting a uniform.



NAZI STUDENT RIOTS IN INNSBRUCK, IN WHICH MANY WERE INJURED AND MANY ARRESTED: POLICE ATTEMPTING TO QUELL THE DISTURBANCES BY MEANS OF FIRE-HOSES.

Serious rioting occurred recently at Innsbruck, the capital of the Austrian Tyrol. This was brought about by Nazi students at Innsbruck University, who demonstrated against an impending dissolution of the German students' societies. The Austrian Government's decision to ban political uniforms was one of the contributory causes of the trouble. Police tried to quell the rioters with the flats of their sabres, rifle-butts, and fire-hoses.

magnitude be possible without a tremendous upheaval in the whole of American life?

Whatever is to happen in the future, what matters most at the present time is to explain that monstrous inflation

DANZIG: THE FREE CITY THE NAZIS HOPE TO MAKE GERMAN; IN FACT, IF NOT IN FORM.



A MEETING OF THE SENATE IN DANZIG, THE FREE CITY WHICH THE NAZIS HOPE WILL BECOME GERMAN, IN FACT, IF NOT IN FORM, AS A RESULT OF THE ELECTIONS ON MAY 28.

Elections take place in Danzig on May 28, and the Nazis are hoping for success. "With a Nazi majority in the Diet, Danzig would in practice be ruled by Herr Hitler." The Diet has seventy-two members; the Senate, a President, a Vice-President, and ten senators.



THE COUNTRYSIDE OF THE FREE CITY OF DANZIG: A FARMHOUSE THAT IS TYPICAL OF MANY OF ITS KIND AND OF THE STYLE OF OLD GERMAN DOMESTIC ARCHITECTURE.



OCCUPIED BY NAZI STORM TROOPS AND GERMAN POLICE ON MAY 12: THE TRADE UNION HEAD-QUARTERS IN DANZIG; WITH THE NAZI STANDARD (AFTERWARDS LOWERED) REPLACING THE SOCIALIST FLAG.



A POLISH POSTMAN COLLECTING LETTERS FROM A POLISH BOX IN DANZIG—AND THUS, BY POLISH ORDER, DEFYING DANZIG'S SOLE RIGHT TO CONTROL POSTAL AFFAIRS IN THE FREE CITY.



A CRANE BY THE RIVER VISTULA, IN DANZIG, WHICH, IT IS SAID, WAS WORKED BY PRISONERS OF WAR ON TREADMILLS WHEN IT WAS IN USE IN THE FIFTEENTH CENTURY.



DANZIG (THE SCENE OF MOMENTOUS ELECTIONS AT THE END OF THIS MONTH)—ESTABLISHED AS A FREE CITY AND PLACED UNDER THE PROTECTION OF THE LEAGUE OF NATIONS BY AN ARTICLE OF THE TREATY OF VERSAILLES; BUT FORMING A SINGLE CUSTOMS TERRITORY WITH POLAND.

DANZIG, once again to the fore in connection with the general situation in Europe, Nazi activity, and forthcoming elections, dates its present status from the Versailles Treaty, which made it a Free City under the protection of the League of Nations, which appoints a High Commissioner. The population is chiefly German. The recent Nazi occupation of the Trade Union building in Danzig created a difficult situation; and there were even Socialist cries of "Poland will give us freedom." As the "Times's" Berlin correspondent has pointed out, "these incidents are not of great importance in themselves, but the introduction of the Polish factor is dangerous in the present tense election atmosphere of Danzig." On May 15 Nazi leaders visited the League of Nations Commissioner and assured him that their election policy was: friendship towards Poland; the security of Polish lives and property; complete loyalty towards the Danzig Constitution; and strict observance of Treaties.

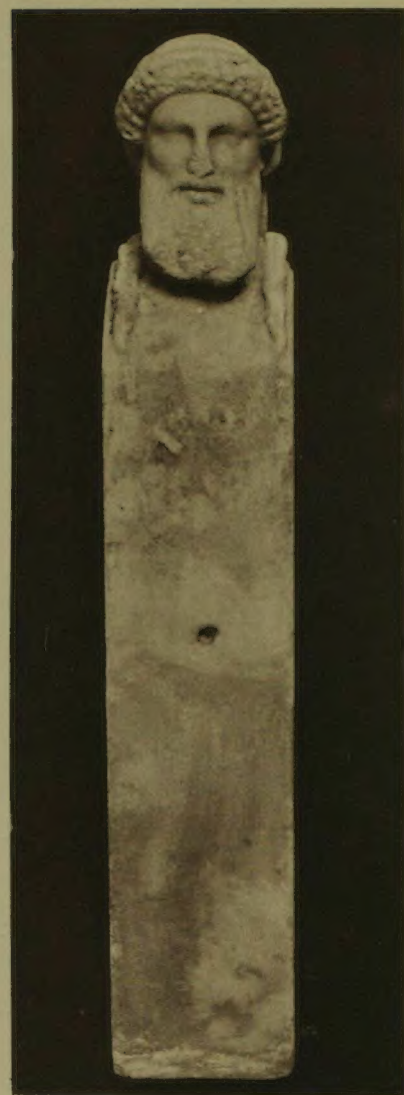
DISCOVERIES IN RHODES: A UNIQUE IMAGE OF "THE TRIPLE HECATE."



"THE TRIPLE HECATE": A VERY ARCHAIC MARBLE HECATAION, WITH EACH FIGURE OF THE THREEFOLD GODDESS STANDING ON A LION, ACCORDING TO THE OLDEST ANATOLIAN TRADITIONS: A DISCOVERY AT CAMIRUS, UNIQUE ON HELLENIC SOIL.



EXQUISITE DECORATION ON A BRONZE VASE: A FIGURE OF A WINGED SPHINX AT THE POINT OF ATTACHMENT OF THE HANDLE TO THE BODY OF THE VESSEL, SHOWING MINUTE DETAIL OF THE WING FEATHERS.



A "HERMES" FROM THE EXCAVATIONS AT CAMIRUS: A HEAD REPRODUCING THE TYPE OF THE HERMES PROPYLAIOS OF ALCAMENES. (SEE OPPOSITE PAGE.)



TWO ARCHAIC BRONZE LADLES (*SIMPULA*) FROM THE NECROPOLIS AT JALYSSUS: EXAMPLES WHICH ATTEST THE ARTIFICER'S CARE FOR THE MINUTEST DETAILS. (WITH CENTIMETRE SCALE TO DENOTE SIZE.)



A BRONZE ARCHAIC RHODIAN VASE, WITH ITS DECORATED HANDLE ATTACHMENT, DISCOVERED DURING THE RECENT EXCAVATIONS IN THE NECROPOLIS AT JALYSSUS. (WITH CENTIMETRE SCALE TO DENOTE SIZE.)

We illustrate here some of the very interesting discoveries made recently in Rhodes and an adjacent island by the Italian expedition under Dr. Giulio Jacopi, who describes the results in his article on page 714. A scientific volume on the subject is expected shortly. Three of the above photographs, especially that of the winged sphinx, exemplify the author's statement that the archaic bronzes reveal the ancient craftsman's meticulous attention to the minutest details. The head of Hermes should be compared with that on the opposite page and the accompanying note. Regarding the Hecataion, and Dr. Jacopi's allusions thereto,

we quote the following from Smith's "Smaller Classical Dictionary." "Hecate was one of the Titans, and . . . was subsequently identified with several other divinities. Hence she is said to have been Selene or Luna in heaven, Artemis or Diana on earth, and Persephone or Proserpina in the lower world. Being thus, as it were, a threefold goddess, she is described with three bodies or three heads." The heads were sometimes represented as those of a horse, a dog, and a lion. Hecate appears as a character in "Macbeth," and in "A Midsummer Night's Dream" there is an allusion to "the triple Hecate's team."

PHOTOGRAPHS BY JACOPI AND THE FERT HISTORICAL AND ARCHAEOLOGICAL INSTITUTE AT RHODES. (SEE ARTICLE ON PAGE 714.)

AN ORIGINAL WORK BY ALCAMENES? SCULPTURES FROM HOMER'S "WHITE-GLEAMING CITY."



A BEAUTIFUL HEAD OF HERMES PROPYLAIOS, IN PENTELIC MARBLE, FOUND NEAR THE PROPYLEA AT CAMIRUS, AND ATTRIBUTED TO ALCAMENES: THE BACK VIEW, SHOWING TREATMENT OF THE HAIR.



PERHAPS AN ORIGINAL WORK BY THE FAMOUS SCULPTOR ALCAMENES, A RIVAL OF PHIDIAS: THE FINE MARBLE HEAD OF HERMES PROPYLAIOS, FROM CAMIRUS—IN SEMI-PROFILE.



A TORSO OF A KOUROS (YOUTH) FROM CAMIRUS, THE "WHITE-GLEAMING CITY" MENTIONED BY HOMER: A WORK DATING FROM THE END OF THE SIXTH CENTURY B.C., NOTABLE FOR STRICT REGARD TO ANATOMY.



THE GREEK SUN-GOD, WHO WAS REGARDED AS THE PATRON DEITY OF RHODES: A BEAUTIFUL HEAD OF HELIOS (SHOWING HOLES IN THE HAIR FOR THE INSERTION OF RAYS) FOUND AT CAMIRUS.

In sending us the photographs and description of his interesting discoveries in Rhodes, Dr. Giulio Jacopi writes: "I call your particular attention to the 'Hermes Propylaios' (shown above), which I think may be an original by Alcamenes, the author of the pediment of the temple of Zeus at Olympia, a rival and contemporary of Phidias." In his article on page 714 Dr. Jacopi discusses reasons for this attribution. We may recall that the perplexing question of the sculptures to be ascribed to Alcamenes has long caused controversy, revived some years ago by the late Sir Charles Walston's book, "Alcamenes and the Establishment

of the Classical Type in Greek Art." That challenging work (reviewed, with illustrations, in our issue of December 11, 1926) accepted Pausanias' statement that Alcamenes did the sculptures on the west pediment of the said temple, and claimed that he first introduced the "classical" type of face and features. The accuracy of Pausanias on that point, however, was doubted, because sculptures excavated at Olympia differed from the traditional style of Alcamenes. Among other examples we then illustrated the "Hermes" of Pergamon, as "the only documented copy of a work by Alcamenes that has survived."

PHOTOGRAPHS BY JACOPI AND THE FERT HISTORICAL AND ARCHEOLOGICAL INSTITUTE AT RHODES. (SEE ARTICLE ON THE NEXT PAGE.)

DIGGING IN A "TREASURE ISLAND" OF THE AEGEAN.

NEW RELICS OF GREEK ART FROM RHODES: RICH "FINDS" OF ANCIENT POTTERY, BRONZE, AND SCULPTURE, INCLUDING A WORK ASCRIBED TO ALCAMENES.

By DR. GIULIO JACOPI, Superintendent of Monuments and Excavations in the Italian Islands of the Aegean. Photographs by the Fert Historical and Archaeological Institute in Rhodes. (See illustrations on two preceding pages.)

RHODES, the *clara Rhodos* of Horace, which, according to Pindar, emerged from the gray depths of the sea by the will of the Sun, has during the last few years been disclosing one after another the secrets, hidden for thousands of years, of its cities and burial-grounds, archaic and classical, which are among the most important of the Oriental world. A commercial, marine, and artistic centre of the very first rank, situated on one of the chief routes of Mediterranean traffic and civilisation, between Hellas, Ionia, and Egypt, it bears, in its antiquities, the impress of the alert and enterprising spirit of its inhabitants, open to every vital artistic impulse, every new idea in the field of the spirit or of practical affairs.

The exploration of sites at Jalyssus and Camirus has led to the recent discovery of more than a thousand tombs, demonstrating the evolution of civilisation and funeral rites from Homeric times to those of Alexander, with equipments of unsuspected wealth and variety (the mere discovery of the Phidian stele of Crito and Timarista would suffice to win fame for any necropolis). Furthermore, during the past few weeks the excavations have achieved a further success by bringing to light all sorts of archaic bronzes (see illustrations on page 712), vases, and pottery, which admirably attest the care devoted by the ancient artificer even to the most minute details of his industry, practical or sumptuary.

Other centres of the more remote Rhodian civilisation, of the Mycenaean Age, have been opened up to our knowledge, such as that of Cariones, situated in the wooded recesses of the island, which has disclosed burial-chambers in which the vases of the funerary equipment were in a state of perfect preservation. (See group illustrated on this page.) But the most extensive undertaking, crowned with complete and an almost un hoped-for success, is that which is developing in the Acropolis of Camirus, the "white-gleaming city" of Homer. The identification of the site, which, a few years before our excavations, was still disputed by archaeologists of good standing, has been confirmed by the discovery of remains of two belts of fortifications, of temples, altars, votive gifts, monuments, public buildings of imposing dimensions, and water-supply installations constructed according to skilled rules for a prosperous and disciplined community.

The yield in the way of epigraphic finds is extensive and impressive. About 100 lengthy texts have been discovered, among them documents of primary importance for the festivals and the history of the city, its political and sacred institutions, and its monuments. To enumerate the most interesting, we may mention cursorily the following items: lists (for which dates are assignable) of the demiurgi (the chief magistrates at Camirus, acting as eponyms) containing the series, almost complete, for the last three centuries B.C.; an honour bestowed on a person whose merit was that he had revised the land register, which had been in disorder for seventy-seven years, and reconstructed the girdle of the city walls and fortifications, the latter having crumbled in consequence of a disastrous earthquake towards the end of the second century B.C., the same one which overthrew the famous Colossus at

Rhodes; inscriptions on the altars of Artemis Epimelidios, of Zeus Druthios, Astrapaos, Machaneus, and Hyetios; of Helios, Hestia, Presbyta, the hero Amphiloceus, and the Good Daimon, a divinity of rare and often absolutely original epithets; inscriptions and votive offerings dedicated to Hermes Propylaos, Hekate Propylaia, and Apollo Apotropaos; lists of the priests of certain cults, often strange and uncommon, such as those of Althamenes the founder-hero and the Corybanti; inscriptions on a group of statues dedicated to the gods by the Rhodian philosopher Panætius, the illustrious Stoic, including those of his father, Nicagora, and that of Camirus, a personification of the city; ritual inscriptions, dedicated to members of the Roman Imperial family (there is one in honour of Domitian, in which, for the purpose of *damnatio memoriae*, the Emperor's name has been erased), and to priests who had deserved well of the cult of the great Emperors, or to winners of the Agones; public decrees and decrees of colleges—in short, an inexhaustible mine of interest. Besides these epigraphic discoveries, there have been found small, precious objects, sacred deposits (offerings) in temples and in the earliest geometrical burial-grounds, which even yielded vases of Cretan importation, thus corroborating the legendary tradition of the Cretan origin of the founder, the hero Althamenes. Along with all this proceeded the discovery of various fragments of sculpture. Among these latter we may mention antique torsos and two fragmentary heads of *kouroi* (youths with offerings), the first of the kind found at Rhodes, belonging to the second half of the sixth century B.C., and attesting the earliest influences of Ionic insular art, within the sphere of which Rhodes gravitated at that time. An archaic *hekalaion* (illustrated on page 712) reproduces for the first time on Hellenic soil the triple deity, shown standing erect upon a lion, recalling the very ancient Asiatic origin of the cult of the Great Mother, which recurs in the rocky Hittite reliefs of Iazily Kaya (middle of the second millennium B.C.), and persists during historic times in the Phrygian Cybele, while in Phœnicia it was identified with Astarte and her derivatives. This discovery affords very striking proof of the capital importance exercised by Rhodes as a link between Hellas and the East. A pottery head of Helios, of rare beauty (illustrated on page 713), is a valuable addition to the rare iconography of this divinity, regarded as the official patron god of the Rhodian State.

But the most suggestive discovery made at this time (at the end of March) was that of a head of Hermes Propylaos (illustrated on page 713), of the type which an inscribed bust at Pergamon attributes to Alcamenes, the Athenian (or Lemnian) sculptor who was a rival of Phidias. The exquisite workmanship of this Hermes, though it is partly mutilated, attests the originality of the work hitherto known only by late copies. The fact that Pausanias, the famous traveller and geographer, speaking of the Hermes Propylaos of Athens, indicates as its author an unknown Socrates, would seem to support the identification of the Camirus head (which is of very fine Pentelic marble, and therefore of undoubted antiquity) as being the actual

reference to the symbolic offering represented on the plinth itself. That the statue of the cult was a famous original is shown by the frequency of the exact replicas, found in Camirus itself (a complete Hermes and another fragmentary one in relief); on Mount Atabyrus (a marble head of Jupiter, unpublished); and in Rhodes City (a colossal Hermes in porous stone). The type was naturally transferred to other divinities, such as Jupiter, Dionysus, and so on, because

its physical features were appropriate to them, and such transference proves still more effectively the high consideration enjoyed by the prototype.

Another archaeological undertaking now in progress carries us to the subsoil of Rhodes City, hitherto so meagre in classical ruins. The discovery here consists of a magnificent drainagesystem, first constructed with admirable technical perfection in the Hellenic Age, and perfected and repaired in subsequent ages, Roman and Byzantine. Passages extending for half a kilometre (550 yards), the excavation of which is rendered

A REPRESENTATION OF SILENUS: THE FRONT OF A DECORATED CORINTHIAN JAR USED AS A RECEPTACLE FOR BALSAM, FOUND IN THE NECROPOLIS AT CAMIRUS, IN THE ISLAND OF RHODES. (ABOUT 600 B.C.)

extremely difficult by its course, which lies almost entirely beneath the "Wall of the Knights," have so far been excavated, with the corresponding ventilation shafts. The work is almost everywhere intact. It is a unique example in Hellenic cities of this class of construction, which denotes a precise grasp of the problems of urban roads, drainage, and hygiene, and is probably to be associated with the systematic town-planning scheme carried out at Rhodes by Hippodamus, the celebrated architect of the Piræus. The construction

shows the various stages through which the successive experience of the architect passed in solving the problem of the arch (the plat band, the narrowed plat band resting on projecting supports, the arch by double slope, the full arch), and finally attests the restoration, at a later date, by means of an uninterrupted series of enormous granite columns. These columns were taken from some monument in the vicinity (probably ruined by one of the then recent earthquakes), perhaps a portico, of the type found in the great cities of Anatolia (we may remember, for example, the Arcadian portico of Ephesus). The sides of the arch are of adequate size, the blocks measuring up to 2 metres (about 6½ ft.) in length. The secondary branches of the gallery are in course of excavation, and fragments of ancient sculpture have been found therein daily. Characteristic is the discovery of a small marble altar to the Goddess of Fortune, evidently set up by workmen engaged in the dangerous work.

I conclude these brief notes by recalling a recent season of excavations at Nisyros, a volcanic island, where a very

ancient necropolis (VII.-VI. century B.C.) was found, with excellent fictile Rhodian imported material, including one-and-a-half dozen excellent *pinakes* (plates) of orientalised style, the discovery of which has become exceedingly rare in Rhodes itself. A Hellenic tomb, rich in fictile and glass vases, has a memorial pillar with a pathetic metrical inscription, in which reference is made to beliefs in the after life, containing, in embryo, the idea of the separation of the good, inhabiting the fields of the blessed, from the wicked, who, with Persephone, are relegated to Hades.



A DECORATED CORINTHIAN JAR FOR BALSAM IN THE FORM OF A SILENUS, FROM THE CAMIRUS NECROPOLIS: THE BACK OF THE FIGURE, SHOWING AN ARCHAIC INSCRIPTION RELATING TO ITS USE. (ABOUT 600 B.C.)



A REPRESENTATION OF SILENUS: THE FRONT OF A DECORATED CORINTHIAN JAR USED AS A RECEPTACLE FOR BALSAM, FOUND IN THE NECROPOLIS AT CAMIRUS, IN THE ISLAND OF RHODES. (ABOUT 600 B.C.)



BEAUTIFUL POTTERY DATING FROM THE END OF THE SECOND MILLENNIUM B.C. AND IN PERFECT PRESERVATION: THE COMPLETE FUNERARY EQUIPMENT OF A CHAMBER-TOMB AT CARIONES, A CENTRE OF THE MORE REMOTE RHODIAN CIVILISATION OF THE MYCENÆAN AGE.

original work by Alcamenes. It is not in the least necessary to suppose that the Athenian Hermes was erected in front of the Propylæa at Athens; if anything, this Athenian example might be the copy, and this would explain the obscure name of its author. The propylæa are attested in Camirus by epigraphy, and are perhaps already recognisable in the present excavation. The cult of Hermes Propylaos is also mentioned in the inscriptions, one of which, engraved on the upper face of a marble plinth, says: "To Hermes Propylaos: cook these things," with evident

THE EVEREST AIRMEN'S FLIGHT TO KANCHENJUNGA: AN UNOFFICIAL EVENT.

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



HIGH PEAKS NEAR KANCHENJUNGA, THE HIMALAYAN GIANT THAT HAS DEFEATED FOUR CLIMBING EXPEDITIONS, PHOTOGRAPHED FROM AN AEROPLANE OF THE EVEREST FLIGHT: A PICTURE TAKEN WHILE TESTING APPARATUS.

Writing in "The Times," Air-Commodore Fellowes, of the Houston—Mount Everest Flight, noted that the first flight over Everest had disclosed two partial and unexplainable failures in the camera gear and in the telephones. "Before the next attempt to survey Everest," he wrote, "these had to be readjusted and tested out at extreme heights and over snow. It was therefore decided to make use of this test to get some photographs of the summit of Kanchenjunga and its surrounding peaks. We took off at 10 a.m. . . . and set a course for

Kanchenjunga calculated to avoid violating the Nepalese border. We climbed steadily through the dust haze, and at 19,000 ft. emerged to see the great mass of Kanchenjunga slightly to the left of the aeroplane's nose, outlined in white purity against the blue sky. This great mountain is an awe-inspiring sight in the distance and from the ground; from the air her bulk and majesty, surrounded as she is by high peaks and glaciers, are overwhelming." Kanchenjunga is 28,146 ft. high. It is about 150 miles to the south-east of Everest.



KRAKATOA AGAIN IN ERUPTION: ONE OF THE SUBMERGED CRATERS VOMITING LAVA, MOLTEN GLASS, FLAMES, STEAM, AND SMOKE INTO THE SKIES—AND SUGGESTING THE EXPLOSION OF A GIGANTIC DEPTH-CHARGE USED AGAINST A HOSTILE SUBMARINE!—ACTIVITY WHICH HAD BEEN ANTICIPATED, SO THAT PREPARATIONS COULD BE MADE FOR PHOTOGRAPHING IT AT CLOSE QUARTERS.

Nature's Depth-Charge: Krakatoa in Eruption —and Suggesting Submarine Warfare!

IT was reported on May 4 that Krakatoa, one of the most famous and destructive of volcanoes, situated in the Sunda Strait between Sumatra and Java, had been in eruption again during the early days of the month. This activity followed a severe outbreak that occurred last January—here illustrated by truly astonishing photographs taken at comparatively close quarters—when lava was thrown out, from submerged craters to a height of over 4000 feet above the sea. For some years there has been an observation station on Lang Island, one of the islands of the Krakatoa group, set up by the Dutch Government to investigate the volcanic activity of Krakatoa, and warn the inhabitants of the neighbouring coasts and islands when an eruption is impending. So the rumbling of the sleeping giant gave warning of the January outbreak; it was possible to predict its approximate date; and an enterprising photographer sought and received permission from the Dutch Government to take photographs of the eruption. A boat and aeroplane were lent by the Government; and the photographer, flying to within about fifty yards of the crater's actual mouth, barely escaped with his life, and lava settled on the wing of the machine. At the peak of Krakatoa's fury, according to the captain of the ship, which was standing by some five miles away, violent shocks like mighty

(Continued opposite.)



THE BEGINNING OF KRAKATOA'S TERRIFYING DISPLAY; MASSES OF MOLTEN LAVA SHOWING BLACK IN THE PHOTOGRAPH, AND CLOUDS OF STEAM SHOWING WHITE: ONE OF THE EXPLOSIONS FROM A SUBMARINE CRATER WHICH BROKE OUT IN JANUARY OF THIS YEAR.



THOUSANDS OF TONS OF MOLTEN MATTER BELCHED OUT IN WEIRD, FANTASTIC SHAPES TO A HEIGHT OF 4500 FEET FROM ONE OF THE SUBMERGED CRATERS OF KRAKATOA: AN INFERNO OF LAVA AND STEAM PHOTOGRAPHED FROM AN AEROPLANE LENT FOR THE OCCASION BY THE DUTCH GOVERNMENT.



A COLUMN OF STEAM RISING THOUSANDS OF FEET INTO THE AIR—AS OCCURS WHEN HOT MATTER ERUPTED FROM A SUBMERGED CRATER FALLS BACK INTO THE SEA: A PHOTOGRAPH TAKEN FROM A BOAT STATIONED FIVE MILES AWAY.

hammer-blows were felt in the hold, while on the upper decks the vibration shook the ship like a leaf in the wind. Eventually the force of the shocks became less and less, and gradually died away, leaving molten lava floating on the blue surface of the Indian Ocean. The story of Krakatoa's great eruption of 1883 has been told many times; but some of the details connected with it were so striking as to have a perennial interest. On August 27, 1883, after some months of ceaseless volcanic activity, explosions occurred of such violence that more than half of the island of Krakatoa, originally some eighteen square miles in extent and rising 1400 feet above the sea, was blown clean away, and there was left instead a submarine cavity with its bottom more than 1000 feet below sea-level. It was estimated that over four cubic miles of material was thrown out of Krakatoa; surrounding islands had their forests covered and their area increased by masses of the ejected material; new islands were formed in the sea; and vast bodies of fine dust, carried miles high into the air, were diffused over the greater part of the surface of the earth, giving rise to exceptionally brilliant sunsets and sunrises for several years. The atmospheric disturbance was so great that an oscillation travelled outwards in a widening circle from the volcano, continued onwards, contracting, after passing 180 degrees from its point of origin, until it reached a node at the antipodes to Krakatoa. From there it was reflected back, first widening, then contracting again; and was appreciable for three-and-a-half journeys round the earth. The actual sounds of the explosion were heard nearly 3000 miles away—far further than any other noises have carried. Finally, sea-waves were set up that reached as far as the English Channel, and, attaining a height of about fifty feet, drowned over 36,000 people in the Dutch East Indies.

NEWNHAM COLLEGE, CAMBRIDGE— A SEQUEL TO LECTURES FOR WOMEN.



THE ENTRANCE TO NEWNHAM COLLEGE: THE EAST FRONT, CALLED THE PFEFFER BUILDING, TO COMMEMORATE A GIFT OF £5000 FROM THE TRUSTEES OF MR. AND MRS. PFEFFER.



SOME OF THE GRASS TENNIS COURTS AT NEWNHAM: A PHOTOGRAPH TAKEN DURING THE CURRENT TERM; SHOWING OLD HALL IN THE BACKGROUND.



IN PEILE HALL; BUILT IN 1910 AND NAMED AFTER DR. PEILE, FOR MANY YEARS PRESIDENT OF THE COLLEGE: THE DINING HALL.



THE SUNLIT CORRIDOR THAT CONNECTS SIDGWICK HALL WITH THE MAIN ENTRANCE: A GROUP OF STUDENTS CHATTING AND READING THE NOTICES.

THE women's colleges at Oxford and Cambridge have taken by now an established part in the life of the Universities. At every British University except Cambridge, which bestows only titular degrees on women, full membership is open to women, who attend the same lectures as men and compete in the same examinations. The events which led to this equality were initiated about the seventies of the last century, which saw the foundation of the first women's colleges at both Oxford and Cambridge. Girton College was established close to Cambridge in 1873; and in the same year an "Association for Promoting the Higher Education of Women in Cambridge" was formed to carry on and develop the lectures for women first started in

(Continued on right.)



THE LILY-POND IN THE SUNKEN GARDEN: A PHOTOGRAPH SHOWING SIDGWICK HALL IN THE BACKGROUND; A PART OF THE COLLEGE ADDED IN 1888.



ON THEIR WAY TO THE TENNIS COURTS, WHICH THE FINE WEATHER MADE FIT FOR PLAY AT THE BEGINNING OF TERM: A GROUP OF NEWNHAM STUDENTS.



PART OF THE COLLEGE GROUNDS, WHERE, WEATHER PERMITTING, WORK CAN BE DONE PLEASANTLY OUT-OF-DOORS: A PEACEFUL SCENE IN THE GARDEN.



THE COLLEGE LIBRARY; WITH BOOKCASES OF OAK, AND A LIGHT GALLERY TO RENDER LADDERS UNNECESSARY: A ROOM IN A CENTRAL POSITION IN THE COLLEGE.

STUDENTS OF NEWNHAM COLLEGE IN THEIR EVERYDAY SURROUNDINGS.



THE SIDGWICK MEMORIAL: A MONUMENT SET UP IN A FOOTPATH THROUGH THE COLLEGE TO COMMEMORATE MISS SIDGWICK, WHO WAS THE SECOND PRINCIPAL; FROM 1892 TO 1911.



THE PASSAGE THAT LEADS TO THE COLLEGE LIBRARY, WHICH WAS ADDED BY MR. AND MRS. HENRY YATES THOMPSON; WITH A ROW OF STATUES ALONG ONE WALL. (Continued.) January 1870. From this Association developed Newnham College, part of which was opened, under the care of Miss Clough, in October 1875. Old Hall, on the south side, was built in that year; five years later Sidgwick Hall was added; and Clough Hall in 1888. A fourth Hall was built in 1910 and named after Dr. Peile, who was for many years President of the College. These buildings were designed by the architect Basil Champneys, and, though built at different times, and once separated by a public footpath, form a harmonious group. Our photographs, it is of interest to add, were taken during the current term. Two further photographs are published on the following page.

NATURE'S KALEIDOSCOPE.

BEING AN APPRECIATION OF

"THE MEANING OF ANIMAL COLOUR AND ADORNMENT": By R. W. G. HINGSTON.*

(PUBLISHED BY EDWARD ARNOLD.)

NOTHING is more astonishing in Nature than the prodigality of colour, pattern, and what we (prejudging the case by the use of a qualitative word) call "adornment." The subject has constantly engaged the attention of scientists, and rightly, for there is clearly some purpose, some scheme, behind Nature's extraordinary diversity in this respect, and if we can find some consistent explanation for it, we are on the track of a fundamental biological principle. The only alternative is to suppose that this infinity of colour and design is a mere haphazard medley, and that view satisfies no rational mind.

For a long time, Darwin's explanation has held the field. It is the well-known theory of sexual selection.

Major Hingston thus summarises it: "In the animal world there is in most species an excess of males over females. Hence the females, when mating, can exert a choice, that is, reject one male in preference to another male. The females are influenced in making this choice by the bright colours and so-called ornaments of the males, that is, their manes, mantles of hair, frills, crests, tufts, combs, wattles, and other appendages. 'Just as man,' writes Mr. Darwin, 'can give beauty, according to his standard of taste, to his male poultry, or more strictly can modify the beauty originally acquired by the parent species, can give to the Sebright bantam a new and elegant plumage, an erect and peculiar carriage—so it appears that female birds in a state of nature, have, by long selection of the more attractive males, added to their beauty or other attractive qualities.'"

Major Hingston offers another explanation, not, as we understand it, wholly at variance with the Darwinian theory, but more comprehensive and based on a deeper foundation. We are not qualified, in any scientific sense, to judge of the merits of Major Hingston's data and inferences; but, to the lay mind, they are highly persuasive, and we have discovered no flaw of logic in them. They have been patiently assembled and lucidly set forth; and, if they find acceptance among scientists, there is no doubt that they will have made a notable contribution to natural history. In any case, they are of great interest, even to the reader with no specialised training, and they open to us many of the most fascinating pages in the strange and inexhaustible Book of Nature.

Major Hingston describes his theory as that of "colour-conflict." Nearly every creature carries on his body "two sets of colours, one set making him as conspicuous as possible, the other set making him as concealing as possible. The way in which the mechanism operates is by spreading out the conspicuous colours when in a state of anger and drawing them back into the shelter of the concealing colours when the anger has passed off." Defence and offence: camouflage and threat. It is not enough for most animals that they should have weapons: there is also the "psychological" element—they must gain an initial advantage by making themselves appear as terrible as possible to their enemies. These enemies may be of three kinds—rivals of their own species (and it is here that the theory makes contact with the principle of sexual selection), attackers, and prey. In all these cases it is clear that the animal, in the struggle for existence, and for the reproduction of existence, needs every weapon which it can command. These weapons and protections correspond to the two great emotions which are dominant throughout animated Nature. "We must regard all animals as possessing two dominating emotions, fear and anger, balanced, as it were, against one another. These emotions are represented on their exteriors by two opposing patterns of colour, one concealing and the other threatening. If at any moment fear predominates, then the concealing pattern will predominate in

the colour-scheme and the animal will blend more closely with its environment. If, on the other hand, anger predominates, then the threatening element will predominate in the pattern and the animal will appear less like its environment."

It is not a pretty picture of Nature, but we soon learn to look for very little that is endearing in animal nature. When we do encounter that which to our eyes is aesthetically attractive, we fall into the mistake of supposing that animals also view it aesthetically. Thus we hear the nightingale "pouring forth its soul abroad," and at once conclude that anything so pleasant to our ears must be a song of joy. Major Hingston makes out a convincing case for the view that all bird-song is a note of battle or, at

Depressing though the thought may be, "bright plumage is a gaudy uniform of battle, and just as the savage enveloped in war-paint will look more formidable by virtue of his coloured covering, so are the feathery garments of birds intimidating by the mere fact of their splendour and gloss. They are the outward symbols of hostile emotion, psychological weapons that make clear to the rival the aggressive content that lies behind them, and fill his mind with the fear of consequences should he lightly-heartedly enter into conflict."

The crucial case is that of "courtship behaviour," a very well-known phenomenon among birds. According to Darwin, the struttings and display of the male bird were designed solely to impress the female and so to influence her selection. Major Hingston advances eight serious objections, on the threshold, to this theory; to mention only two, there is the initial assumption, in which we at once suspect a fallacy, that colours which are pleasing to man are necessarily pleasing to other creatures, and there is the fact (a matter of common observation) that the female appears to be quite indifferent to the antics of the male. Courtship-behaviour, in Major Hingston's view, is essentially a demonstration against a rival. Its motive-force is hostility rather than any emotion which, in our terminology, would be described as affectionate or tender. "This hostility is directed to the rival male." Thus do love and war join hands.

Love, indeed, is not to be found in Nature, except, perhaps, in the maternal instinct, and even this may be regarded as a proprietary rather than as an affectionate impulse. Love and affection, the converse of which are revulsion against the terrible warfare of lower nature, seem to be the peculiar properties of man, and may, without excessive idealism, be regarded as one of the most hopeful factors in his evolution. This, however, takes

us into ethical realms which are not Major Hingston's concern; but much of his evidence is not without its parables for human-kind. If man stands (in his own estimation, at least) at the head of the animal order, it is not long since he exhibited the same agencies of threat and fear as the beasts of the field. Major Hingston has many interesting observations on the vestiges of the "machinery for expressing anger" which all of us still carry with us. A cynic might say that we have improved on the brutes only in the respect that we have invented a more deadly "machinery for expressing anger." May it be that we shall follow the example of those numerous creatures which have puzzled scientists by developing what Major Hingston calls "extravagant weapons"? The elephant's tusks, the stag's antlers, the overgrown beaks of many birds—these and many other zoological curiosities (perhaps most noticeably the absurd nipper of the male fiddler-crab) are most ineffectual weapons; indeed, in many cases, they are positive encumbrances. The ram's horns seem to be peculiarly ill-adapted for fighting, and we must all have been surprised to observe that there are many horned creatures whose weapons seem to be turned in the wrong direction for combat. Major Hingston shows that these curious excrescences are exaggerated threats, useful in scaring off the enemy, but of little value otherwise. Again, among some species—chiefly birds—it seems that battle consists mainly of bluff. There is a great deal of threat, much bravado and challenge, but

practically no force—a comedy which we may witness any day in the encounters of swaggering little birds. Will man some day turn his warfare into a competition of "extravagant threat" with mighty armaments and of elaborate bluff with expanded chest and ruffled plumes? Some may think this the only alternative to the complete triumph of the dominant emotions, fear and anger.

It has been impossible within these limits to consider even a fraction of the evidence taken from mammals, birds, reptiles, batrachians and insects; but the material for this very interesting theory is abundantly provided by Major Hingston for those who wish to study and check it

C. K. A.



A SCENE IN NEWNHAM COLLEGE, CAMBRIDGE, THE SUBJECT OF TWO PAGES OF PHOTOGRAPHS ELSEWHERE IN THIS ISSUE: STUDENTS IN THE READING-ROOM OF THE OLD HALL.



THE PRINCIPAL AND THE BURSAR OF NEWNHAM COLLEGE: MISS STRACHEY (LEFT), WHO HAS BEEN PRINCIPAL SINCE 1923; AND MRS. LACEY.

On the two preceding pages we publish photographs illustrating the life at Newnham College, Cambridge, which, with Girton, is one of the two women's colleges at that University. The Principal of Newnham, Miss J. P. Strachey, a sister of the late Mr. Lytton Strachey, was herself educated at Newnham.

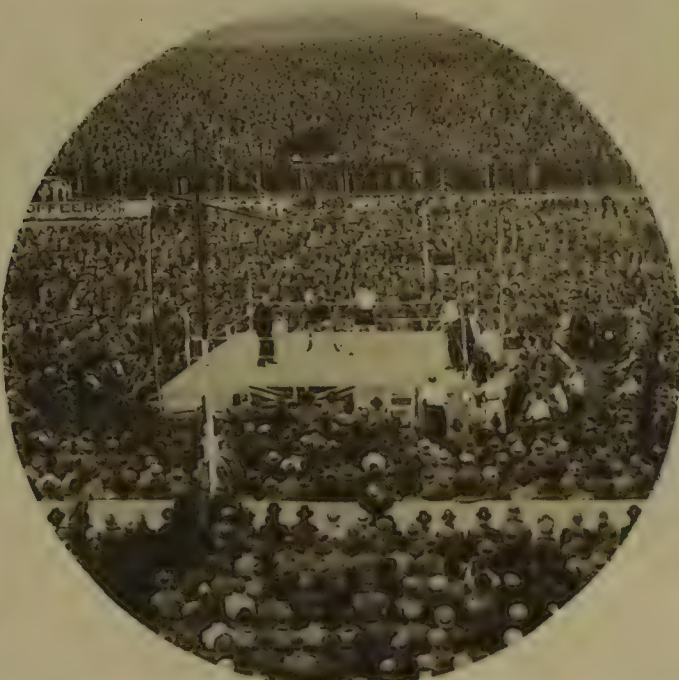
the least, of warning. It is beyond doubt that birds appropriate certain territories as their own, and their notes are assertions of proprietorship or warnings to "keep off." Without being able to reproduce all the evidence, we think that Major Hingston has established this principle beyond cavil, disillusioning though it may be to our gentler impulses, which would like to hear in the bird's song the pæan of life. (We are particularly liable to this error in these islands, which are rich in songsters; Major Hingston points out that nearer the Tropics the notes of most birds are harsh and menacing.) Similarly, we dwell with admiration on brilliance and variety of plumage; but what is beautiful to our eyes may be affrighting to the bird's enemy.

* "The Meaning of Animal Colour and Adornment: Being a New Explanation of the Colours, Adornments and Courtships of Animals, Their Songs, Moults, Extravagant Weapons, the Differences Between Their Sexes, the Manner of Formation of their Geographical Varieties, and Other Allied Problems." By Major R. W. G. Hingston, M.C., M.B. (Edward Arnold and Co.; 18s. net.)

THE CAMERA AS RECORDER:
NEWS BY PHOTOGRAPHY.



THE EDMUND KEAN CENTENARY: DAME MADGE KENDAL PLACING A WREATH ON THE ACTOR'S STATUE IN DRURY LANE THEATRE.
On the occasion of the centenary of the death of Edmund Kean, the famous actor, a wreath was laid at the foot of Kean's statue, in the foyer of Drury Lane Theatre, by Dame Madge Kendal. The ceremony was attended by Lord Lurgan (seen on the left), Sir Frank Benson (right), and Mr. Herbert Darnley.



JACK PETERSEN (LEFT) V. HEINE MULLER, THE GERMAN HEAVY-WEIGHT, AT CARDIFF: THE 2 MINUTES 10 SECONDS FIGHT IN PROGRESS.
Jack Petersen, the British heavy-weight champion, defeated Heine Muller, the German champion, at Cardiff on May 15, by a knock-out punch to the body, after the fight had only lasted 2 mins. 10 secs. There were 53,000 spectators present—a record for open-air contests in this country. Petersen ended the fight with a short-range blow to the solar plexus.



THE RETURN OF THE EVEREST FLYERS: AIR-COMMODORE FELLOWES (LEFT) AND FLIGHT-LIEUT. MCINTYRE AT HESTON.
Air-Commodore Fellowes, Flight-Lieut. McIntyre, and Flying-Officer Ellison, members of the Houston-Everest Expedition, arrived home on May 15. They had flown from India in two of the Moth aeroplanes which took the expedition out. Their return journey was made without mishap.



AT THE ENGLAND V. ITALY FOOTBALL MATCH IN ROME: SIGNOR MUSSOLINI, PRINCESSES MAFALDA AND MARIA, AND THE BRITISH AMBASSADOR IN THE SPECIAL BOX DURING THE PLAYING OF OUR NATIONAL ANTHEM.

There was tremendous excitement among the spectators of the drawn football match played between England and Italy at Rome on May 13. When the English team entered the field, Mussolini was the first to rise. He remained standing while the band played the British National Anthem. The English players then saluted Mussolini. England's defence was particularly good, though Hibbs, the goalkeeper, had bad luck in slipping on to his back when he was taking a long-distance shot.



THE ENGLAND V. ITALY FOOTBALL MATCH AT ROME: THE ENGLISH TEAM.



THE ENGLAND V. ITALY FOOTBALL MATCH: THE ITALIAN TEAM SALUTING SIGNOR MUSSOLINI BEFORE THE MATCH.



A FOURTEENTH-CENTURY CHURCH DISCOVERED IN A DEVON FARMYARD: THE RECTOR OF NYMET TRACY IN THE ANCIENT CHURCH AT BROAD NYMET.

That a church should stand in England for hundreds of years and nothing be heard of it seems incredible. Yet the correspondent who sends us this photograph writes: "Hidden away in a lonely farmyard in Broad Nymet, near Bow, in Devonshire, the Exeter diocesan authorities have discovered an old church of early English architecture. It is believed to date back to the fourteenth century. . . . The rector hopes to convert it into a shrine and hold services in it."



THE HUGE NEW BATHING-POOL AT HASTINGS, WHICH WILL BE OPENED SHORTLY: THE 330-FT. BATH SEEN IN COURSE OF CONSTRUCTION.

The bathing-pool illustrated here will be opened on May 27. "The pool," notes a correspondent, "is 330 ft. long by 90 ft. wide, and will hold 1,000,000 gallons of water. A novel feature will be the illumination of the water from below. This will enable the movements of swimmers and water-polo players to be plainly seen. The deepest part of the pool (15 ft.) is in the middle, while the shallows are at both ends."

GERMANY AND AUSTRIA VERY MUCH IN THE NEWS: NAZI AND ANTI-NAZI DEMONSTRATIONS AND PRINCELY ACTIVITIES.



THE GERMAN NAZI LEADER WHO WAS ASKED TO LEAVE AUSTRIA GREETED AT THE VIENNA AIRPORT: DR. FRANK WAVING HIS ACKNOWLEDGMENTS FROM THE CAR IN WHICH HE DROVE THROUGH THE CITY.



DR. FRANK IN VIENNA, DESPITE THE AUSTRIAN GOVERNMENT'S INTIMATION THAT HIS VISIT WAS NOT WELCOME: AUSTRIAN NAZIS SALUTING AS THE GERMAN NAZI LEADERS DROVE THROUGH THE CITY. Despite the fact that he was informed that the Austrian Government did not consider his visit very desirable at the moment, the Nazi Dr. Frank, the Bavarian Minister of Justice, who had arrived in Vienna by aeroplane, in the company of other prominent Nazis, drove through the city "in state" on May 12; and in the evening he addressed Austrian Nazis. Later, at Graz, he made a speech which caused the Austrian Government to ask him to leave the country.



ANTI-NAZISM IN ENGLAND: THE MRS. TUSSAUD'S WAXWORK FIGURE OF HERR HITLER DRESSED WITH RED PAINT AND PLACARDED.

On May 12, the figure of Herr Hitler at Mrs. Tussaud's was defaced. On the following day it was taken to Marylebone Police Court—as here shown—and three men were charged with damaging the model. They pleaded Not Guilty and were remanded in custody for seven days. This was one of several demonstrations during the visit to England of Dr. Rosenberg, representing Herr Hitler.



THE GERMAN EX-CROWN PRINCE AT WITTENBERG WITH THE STEEL HELMETS: A CHAT WITH BOYS OF THE NAZI YOUTH ORGANISATION WHO TOOK PART IN THE PROCEEDINGS.

On May 14 the German ex-Crown Prince presented a banner to a regiment of the Steel Helmets at Wittenberg which had been named after him. Herr Franz Seldte, the German Minister for



THE WREATH PLACED ON THE CEANOPIA BY DR. ROSENBERG, ON BEHALF OF HERR HITLER: AN OFFERING WHICH WAS REMOVED BY A MAN IN A MOTOR-CAR AFTER THE SWASTIKA, THE NAZI EMBLEM, HAD BEEN CUT FROM IT.

On May 10, Dr. Rosenberg placed on the Ceano Pia a wreath from Herr Hitler, whom he was representing in this country. On the following day someone cut off the Swastika, the Nazi emblem; and later a man in a motorcar seized the wreath and drove away with it. Considerable comment was caused in Germany, as well as here, and Press and public had their full say. The man charged with taking the wreath—an action which he said was intended as a protest—was fined 40s. at Bow Street Police Court for wilful damage.



WHEN SOME 20,000 "UN-GERMAN" BOOKS WERE BURNED IN UFFER DEN LINDEN—UNDER THE EYE OF THE MINISTER OF PROPAGANDA: A HEAD OF DR. MAGNUS HIRSCHFELD, OF THE HIRSCHFELD FOUNDATION, CARRIED BY STUDENTS.

As we have noted before, there is now a Nazi "black list" of books banned as being un-German. On the night of May 10 that great Berlin bonfire, under den Linden, witnessed the burning on a gigantic bonfire of some twenty thousand works by writers famous and by no means famous. Dr. Goebbels, the Minister of Propaganda, conceived the idea, and he it was who started the proceedings by "bequeathing to the flames" two books by Karl Marx. Dr. Hirschfeld founded the Institute for Social Science, recently ruled by students.



A DISPLAY THE AUSTRIAN NAZIS GREETED WITH YELLS OF DERISION: THE PARADE OF THE HEIMWEHR (CLERICAL FASCISTS) IN SCHÖNBRUNN PARK, VIENNA; DESIGNED TO WARN THE NAZIS.

The Heimwehr parade, nominally held to commemorate the 250th anniversary of the deliverance of Vienna from the Turks, was intended as a warning to the Nazis, a demonstration of the strength of the private armed forces supporting Dr. Dollfuß, the Chancellor. During the march there was much jeering; missiles, such as bad eggs, were thrown; and there were numerous clashes calling for police action. Nearly five hundred arrests were made—mostly of Austrian Nazis.



THE GERMAN EX-CROWN PRINCE WITH STEEL HELMETS: SALUTING THE COLOURS AT THE WITTENBERG CEREMONY, WHEN THE PRINCE PRESENTED A BANNER TO A REGIMENT.

Labour, who attended the ceremony, asserted that the Steel Helmets would be united behind Herr Hitler when he made his declaration of the Government's policy in the Reichstag on the Wednesday.



THE GERMAN EX-CROWN PRINCESS TAKING PART IN A PUBLIC FUNCTION IN BERLIN: SPEAKING AT A DEMONSTRATION OF THE WOMEN'S LEAGUE AND THANKING HERR HITLER FOR PROTECTING NATIONALIST WOMEN.

The German ex-Crown Princess, who was greeted enthusiastically, attended a recent demonstration of the Women's League in Berlin. During her speech, which was very well received, she expressed her thanks to Herr Hitler for having made it possible for Nationalist women once more to carry out their patriotic duties under his protection. The meeting was held on the day on which the ex-Crown Prince went to Wittenberg to present a banner to a regiment of the Steel Helmets—a ceremony that is also illustrated on these pages.



THE AUSTRIAN CHANCELLOR, WEARING HIS WARTIME UNIFORM, KNEELING DURING THE OFFERING-UP OF A PRAYER FOR PEACE: AN INCIDENT OF THE "DELIVERANCE OF VIENNA" CELEBRATIONS.



THE NEW BRITISH AMBASSADOR AT BERLIN: SIR ERIC C. E. PHIPPS, WHO SUCCEEDS SIR HORACE RUMBOLD (RETIRED).

It was announced on May 16 that Sir Eric Clare Edmund Phipps, K.C.M.G., the British Minister at Vienna, had been appointed British Ambassador at Berlin, where he will follow Sir Horace Rumbold, who is shortly retiring. Sir Eric, whose service has been most distinguished, became Minister in Vienna in 1928. He has held diplomatic positions in Paris, Brussels, Madrid, and St. Petersburg.



THE SHORT AUSTRIAN CHANCELLOR AND THE TALL HEIMWEHR COMMANDER-IN-CHIEF: DR. DOLLFUS (LEFT CENTRE) AND PRINCE RUDOLF VON STARHEMBERG (NEXT TO HIM) AT THE SCHÖNBRUNN PARK HEIMWEHR PARADE.

Describing the Heimwehr parade in Vienna (also illustrated in another photograph), the "Daily Telegraph" said: "For many hours Dr. Dollfuß, Europe's smallest Chancellor, dressed in his wartime uniform, took the salute with, at his side, the tall Prince Rudolf von Starheimberg (the Heimwehr Commander-in-Chief). In connection with the request that Dr. Frank should leave Austria without delay, Dr. Dollfuß has said that Austria's action was not directed against the German Government, but against Dr. Frank personally. Dr. Frank's much-discussed visit to Vienna is illustrated above."

The World of the Kinema.

By MICHAEL ORME.

THE ADVANCE OF AMATEUR KINEMATOGRAPHY.

IN my hobbled days the family reunion day was *de rigueur*. We dreaded it. It loomed on our horizon ominously, a day of incredible length and dullness, a day on which we youngsters would inevitably be "all thumbs" and as inevitably say the wrong thing, if we dared say anything at all. Also it was indissolubly connected in our minds with the Family Album. Our mothers probably found pleasure in discussing servant troubles and the dressmaker; our fathers, profit in talking business. But for us, prinked out in our Sunday best, overawed by a household of seniors, what was there to do? How amuse us? Trot out the Family Album, of course, in the amiable supposition that we were "longing to see the sweet picture of Aunt Emily's dear little baby." We were left to explore that red-plush mausoleum, reposing pompously on a polished ebony table; to gaze, with acute distaste, on bearded gentlemen in frock-coats, stern matrons in bustles, and goggle-eyed infants. The Family Album! Dubious solace, even for our elders, of many a *mauvais quart d'heure*, unwieldy filip to languishing conversation, a social weapon heavy as lead. Nor did we even dimly apprehend the revolution coming to the rescue of another generation, though the amateur photographer was on the march, progressing from ill-focussed, foggy "snaps" to the well-composed camera-studies of to-day. And thence to cinematography. No longer does the invitation to look at somebody's "dear little baby" spell boredom to the stranger. For the photographic record has life, mirth, the unconscious charm of the very young transplanted to the screen. This very personal business, this "baby on the lawn" incentive, is the basis of an ever-growing activity that has advanced by leaps and bounds until it has become an important and many-sided factor in our national life.

The interesting articles by Mr. H. H. Head, M.B.E., Chairman of the B.A.A.C., now being published by the *Sketch*—the first of a series appeared in the issue of April 26—besides containing much useful information to the amateur director, indicate very clearly the way the wind blows in the world of amateur cinematography. Though the domestic chronicle, the delightful record of travel and summer holidays—a record of sun-splashed days, of white sails and mountaineering, of frolics in the sea, and leisurely caravanning destined to live again during long winter evenings—forms the backbone of amateur work, it has many other aspects. How many was revealed to me—or let me say, partly revealed to me, for the subject outstripped the time we had at our disposal—during a recent chat with Mr. W. E. Chadwick, Hon. Secretary of the Institute of Amateur Cinematographers. Every field of camera-work has been invaded, with amazingly fine results, by the President, patrons, and members of the I.A.C. Thus the Duke and Duchess of Sutherland brought home from a prolonged stay in Africa a complete film record of their big-game hunting. Viscount Combermere combines the study of natural history with his hobby, and has produced some fascinating studies of bird and animal life, to which he has added the appeal of whimsical illustrated titles. Sir Robert Bird, M.P., has turned his attention to colour, and has produced some of the finest colour-films ever made by amateurs in this or any other country. Lady Juliet Williams has even invented a system of colour-film photography called the Morgana. And thus the tale goes on.

Motoring events—as might be expected, Sir Malcolm Campbell's name looms large in this direction—historical events, educational and medical films add their weight to work which, in its final value at least, is far more than a mere pastime. A Bolton member sweeps his ciné-camera through the halls and corridors of the Manchester Art School, and thereby provides a film of great interest to the rest of England's Art Schools. From Lagos comes a medical record of an unusual operation to add to the knowledge of surgery. A Croydon group is reconstructing the history of their Borough; Northampton's Town Council has borrowed the remarkably good results of yet another amateur cinematographer for propaganda purposes. These are but a few instances picked at random. One has but to glance at one issue of the Institute's monthly *Bulletin* to discover a full tide of enthusiasm, enterprise, interchange of ideas and of actual films, and an intelligent quest for more knowledge. The queries that come in to the Institute, to be promptly answered by experts on every subject and side-line appertaining to

kinematic work, are in themselves illuminating, for they emanate from every part of the Empire, and indicate that the amateur is carrying his ciné-camera to the four corners of the world.

Untrammelled by the "Box-Office" point of view, unaffected by the popular demand, the amateur's work is a true expression of the individual outlook, experimental, and therefore alive. Personally, I think that, as a rule—it is only *my* opinion, of course—the amateur should leave the fictional film alone, since the further he can get away from the professional film the

on the whole business of film-making, owe a great deal to the encouragement of such societies as the I.A.C. and the B.A.A.C. and their advice on technical matters. The forthcoming competition organised by the I.A.C., and now in preparation, should—and, judging by what I have seen of amateur film-work, will—disclose much that is interesting, stimulating, and even worthy of emulation by the professional.

"KARMA," AT THE MARBLE ARCH PAVILION.

"Karma," the first Indian talking-picture made in English, is a joint production of Himansuraj Indo-International Talkies, Ltd., and Indian and British Productions, Ltd. Mr. Himansuraj Rai, the pioneer of Indian screen-drama, himself directed the Hindustani version, and to him must be accredited the pictorial perception that has led to a selection of backgrounds which, in their dignity as well as their beauty, lend glamour to a trite love-story. There are indications in the idyllic opening scene between the lovers, the young Maharani of Sitapur and the Maharaj Kumar, of an interesting conflict between the new and the old India. The Maharani is all for progress. She even flouts the superstitions of her people by organising a tiger-hunt as a diplomatic gesture, although the quarry is regarded as sacred in Sitapur. On the other hand, the old Maharaja of Jayanagar looks with disfavour on his son's beloved lady, fears her new-fangled ideas, and only countenances the betrothal when he realises that he may thus get her State into his power. Thus the stage is set for political intrigue, discontent, and conspiracy. But all this evaporates into moonshine and lovers' meetings. A knife may flash, a holy man may whisper worldly wisdom, street-corner politicians may do a little plotting, dramatically the picture never comes to life, and even the romance is



THE FIRST ALL-INDIAN TALKING PICTURE IN ENGLISH—NOW BEING SHOWN IN THIS COUNTRY: DEVIKA RANI, AS THE PRINCESS OF SITAPUR, IN A SCENE FROM "KARMA."

more likely is he to till new ground, to preserve his freshness, his vitality, and to remain true to himself. His very disregard of the superfluous, dragged in to satisfy public demand, will help to bring the moving-picture back to its essentials, and in so doing discover a new strength. He can indulge his predilections and preoccupations with a freedom rarely, if ever, vouchsafed to the professional director. The work, the play, or



THE PRINCE AND PRINCESS IN "KARMA"—A ROMANTIC FILM, WITH A SETTING OF INDIAN PAGEANTRY: HIMANSURAJ RAI AS THE PRINCE OF JAYANAGAR, AND DEVIKA RANI AS THE PRINCESS OF SITAPUR.

stiff in the joints. The dialogue, trivial, and robbed of spontaneity by the school-bench enunciation of the Indian company, is less of a help than an interruption to the far more engrossing matters which make the picture worthy of our attention.

When the Princess goes to pray for her lover in the Temple of Siva, we forget her private tribulations in the marvels of the old building and its gardens. A messenger, bringing news of the Prince's impending death, is insignificant compared to the tall pillars of the Maharaja's palace and vistas of cool corridors. The preparation for the hunt, with its pageantry and dancing, the thrills of the chase, and the fascinating snake-charming that preludes the native cure of the stricken Prince are all sufficient in themselves, driving their fictional *raison d'être* into oblivion. The camera-work is enchanting in its suggestion of white surfaces and limpid, sun-drenched air, and some of the compositions are memorable. The native players make up in earnestness what they lack in technique, with the exception of the beautiful Devika Rani, who handles the heroine's part with poise and gets some pace

on her words. Perhaps it was scarcely wise to introduce that sound and impressive actor, Mr. Abraham Sofaer, into an inexperienced company, since, from a histrionic point of view, he stands head and shoulders above the rest. Nor should Mr. John Freer Hunt, who directed the English version, have allowed the Maharani to sing an English "theme-song" to her lover (a part in which Mr. Rai is not too happily cast) and thus break the haunting spell of the East.



THE INDIAN PRINCESS (DEVIKA RANI), WITH LADIES OF HER COURT, PLAYING DICE IN HER PALACE GARDEN: THE ALL-INDIAN FILM, "KARMA," AT THE MARBLE ARCH PAVILION.

"Karma," the first all-Indian film with English dialogue, had its first public appearance at the Marble Arch Pavilion on May 14, and is reviewed on this page. It tells a romantic story of the love of an Indian prince and princess; with a tiger hunt and other spectacular scenes.

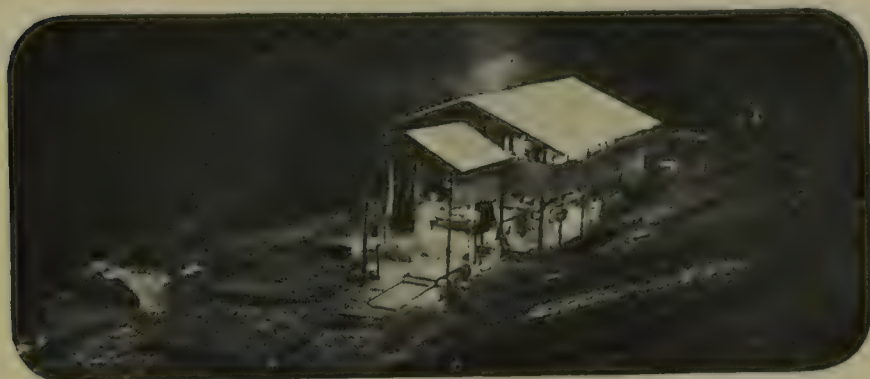
the sport in which he is proficient can be his spring-board. The amateur, released from the fetters of fiction, impresses on his work the hall-mark of his country, and can, by his example, do much to reveal the dramatic possibilities and the pictorial riches of our cities, our countryside, our sea-boards, and our industries. The steady advance in amateur cinematography, the realisation that a hobby may have its dignity as well as its unconscious influence

GOLD—IN KENYA: ALLUVIAL WORKINGS IN THE KAKAMEGA AREA.

PHOTOGRAPHS BY H. K. BINKS, NAIROBI.



A BUSY "CLAIM" AT KAKAMEGA, THE CENTRE OF THE NEW GOLD-FIELDS IN KENYA COLONY, WHERE SOME EIGHT THOUSAND NATIVES IN ALL ARE EMPLOYED: A TYPICAL SCENE OF ALLUVIAL GOLD WORKINGS IN A DRY RIVER-BED.



A STAMP MILL WORKING BY ARTIFICIAL LIGHT: ACTIVITY IN A MACHINERY SHED ON THE KAKAMEGA GOLD-FIELDS OF KENYA.



A PILE OF GOLD NUGGETS FROM THE KAKAMEGA AREA, WITH A MATCH-BOX PLACED ON TOP TO INDICATE THEIR SIZE: 62 OUNCES FOR THREE DAYS' WORK.



"CLEANING UP" THE RIVER-BED: NATIVE LABOURERS EMPLOYED BY WHITE PROSPECTORS AT WORK IN THE KAKAMEGA GOLD-FIELDS.



A STAMP BATTERY IN OPERATION: MACHINERY USED IN THE ALLUVIAL GOLD WORKINGS OF KENYA COLONY.



THE PROCESS OF BRUSHING GOLD FROM THE AMALGAM PLATES: A PROSPECTOR IN THE KENYA GOLD-FIELDS AT WORK ON HIS CLAIM.



AN OBSCURE VILLAGE THAT HAS SUDDENLY RISEN TO PROMINENCE AS A MINING TOWNSHIP: A GENERAL VIEW OF KAKAMEGA, IN THE NORTH KAVIRONDO DISTRICT, THE PRESENT CENTRE OF THE NEW GOLD-FIELDS OF KENYA, SHOWING A THATCHED HUT OF THE TYPE WHICH NATIVES BUILD FOR PROSPECTORS AT ABOUT 15s. EACH.

Kakamega, in the North Kavirondo district, has grown rapidly from a small administrative post into the present (though not necessarily the future) centre of the Kenya gold-fields. Alluvial gold was first discovered there in the year 1931, and a rich pocket of gold was struck in the Wacheche River, from which came the largest Kakamega nugget yet obtained, weighing 9½ oz. The gold rush started towards the end of 1931. The next stage was to locate the reefs from which the alluvial gold had come, and prospecting lately became active towards Lake Victoria.

Most of the Kakamega miners live in thatched huts built by natives for about 15s. each. The rough element usual on new gold-fields is almost entirely absent, owing to immigration laws and the Kenya Miners' Association. Miners and natives are on excellent terms, and the natives have benefited by obtaining a readier market for their labour and produce. About 8000 natives have been employed on the gold-fields, earning in all some £4000 a month. The Colonial Office recently announced that Sir Albert Kitson's recommendations on prospecting licences had been officially accepted.

Colour and Pattern in Ancient Peruvian Tapestry: Superb Embroidered Shawls of the Early Nazca Period.

REPRODUCED BY COURTESY OF THE BRITISH MUSEUM AND THE V&A

THE earliest cultures in South America developed about the beginning of our era, and that called the Early Nazca, which grew up along the coast of southern Peru, flourished from about the second to the seventh century A.D. Since these early Peruvians were apparently unacquainted with the art of writing although both hieroglyphic writing and a calendar were known to contemporary Central American cultures, little is known of their historic and cultural background; and additional interest attaches therefore, to the contents of Early Nazca grave, particularly to tapestries. These tapestries can be wonderfully decorative and reveal a high artistic excellence, as is proved by these two examples from the Doton Museum of Fine Arts. The figures that adorn them, and the ingenious rhythmic patterns in which they are arranged, clearly had a significance for the artists, but archaeology has not, so far, provided a key to their meaning. The

(Continued on page 14)



CONVENTIONALISED HUMAN FIGURES IN INGENIOUS PATTERNS EMBROIDERED ON PERUVIAN SHAWLS ABOUT 1500 YEARS AGO: (ABOVE) PART OF A PANEL, PROBABLY USED AS A SKIRT OR GIRDLE; WITH FOUR FIGURES, DIFFERENTIATED IN COLOUR, DRESS, AND ACCOUTREMENTS, ARRANGED IN A PATTERN SO THAT THE DIAGONAL ROWS FROM RIGHT TO LEFT, AND THE VERTICAL ROWS FROM THE BOTTOM UPWARDS, BOTH REPEAT THE ORDER OF THE HORIZONTALS FROM LEFT TO RIGHT—AND (BELOW) PART OF A SHAWL, AGAIN WITH FOUR FIGURES, HERE DIFFERENTIATED ONLY BY THEIR COLOURS, REPEATED IN A RHYTHMIC VARIATION IDENTICAL WITH THAT ABOVE.



pattern illustrated here is, moreover, one of the simplest used; other embroideries of the period follow far more complicated schemes of sequence and repetition. To quote the description of the lower shawl given in the *Museum Bulletin*:—"On a ground of plain black woolen, cloth the figures are worked solidly with lines of crewel, or outline-stitch with fine wools. The first figure beginning in the top row, at the left wears a short crimson tunic; the cloak or mantle stretched behind his shoulders is dark blue with deep fringe of neutral yellow. . . . The head-dress is a clear pale blue with horizontal bands of light, neutral yellow from which rise four narrow crimson ornaments. . . . The second figure has a dark blue tunic and a head-dress with a crimson top. The third figure has a dull yellowish-green mantle fringed with pale blue, while his pink head-dress is ornamented with reddish violet. This lovely combination of reddish violet and pink appears in the head-dress of the fourth figure, only reversed."



Here's Health

The tang of the ocean air makes the Kentish hop flavour of Whitbread's Pale Ale exquisitely refreshing. A famous luxury world cruiser starts her voyage with ten thousand bottles in store. It is popular in all climates, and never changes in brilliance and tone.

WHITBREAD'S PALE ALE

HOME EVENTS IN PICTURES: A VARIETY OF RECENT HAPPENINGS.



INDIAN MANGOES FOR HOME CONSUMPTION: THE FIRST CONSIGNMENT TO REACH LONDON FROM BOMBAY INSPECTED BY SIR BHUPENDRA NATH MITRA.

The first consignment of 60,000 mangoes from Bombay arrived in London a few days ago. Sir Frederick Sykes, the Governor of Bombay, who takes a keen interest in the trading of this fruit between India and England, had personally supervised the packing and despatch of this consignment, which included a specially selected lot intended for the King. Sir Bhupendra Nath Mitra, K.C.S.I., K.C.I.E., is seen inspecting some of the first arrivals in the London market.



A NEW ELECTRO-MAGNET FOR RAISING LOST TORPEDOES: A DEMONSTRATION HELD BEFORE THE LORD MAYOR OF BIRMINGHAM (SEEN OPERATING THE MECHANISM).

In the General Electric Company's works at Witton, Birmingham, there has lately been made a wonderful electro-magnet, which, when dragged along the sea-bed, will pick up torpedoes gone astray during naval exercises. This new device will save thousands of pounds. The photograph shows the Lord Mayor of Birmingham operating the magnet. The notice on the right reads: "Witton Kramer electric lifting magnet raising torpedo. Weight, 30 cwt."



LITTLE NIGERIAN PRINCES INTERESTED IN LONDON TADPOLES: THE GRANDSONS OF THE EMIR OF KATSINA DURING A VISIT TO AN ELEMENTARY SCHOOL.

As noted in our last issue, the Emir of Katsina, Northern Nigeria, lately came to England as a guest of the British Government, with his family. One of our previous photographs showed his two little grandsons, Ibrahim and Usman, at Croydon Aerodrome. Above, they are seen examining tadpoles kept by pupils at the Acton Wells elementary school, during the Emir's visit on May 15. He also inspected a film factory at North Acton.



ANOTHER BIG UNIT OF THE SCUTTLED GERMAN FLEET RECOVERED: THE BATTLE-SHIP "PRINZ REGENT LUITPOLD" BEING TOWED UPSIDE DOWN TO ROSYTH.

The German battle-ship "Prinz Regent Luitpold," fifth of the ships scuttled at Scapa Flow salvaged there by Messrs. Cox and Danks, Ltd., arrived on May 11 at Rosyth Dockyard, to be broken up by Metal Industries, Ltd. She was towed upside down by three tugs, and had an easy passage in calm weather up the Firth of Forth, while aeroplanes and seaplanes circled overhead. Our photograph, showing a hut and other structures on the inverted hull, was taken on her arrival at the Forth Bridge.



THE KING'S GIFT TO THE "ZOO": A YOUNG RHINOCEROS FROM NEPAL WITH A GOAT BROUGHT FROM WHIPSNADE TO BE ITS COMPANION.

This young female rhinoceros from Nepal, given to the "Zoo" by the King, had been presented to him by Maharajah Sir Judha Shumshere Jung, Prime Minister of Nepal. A young male was also offered, but died in India. The female is about two years old, and quite tame. As she was lonely, a goat which had previously companioned a rhinoceros and a small elephant was brought from Whipsnade to share her pen.

PERSONALITIES OF THE WEEK:

MME. SELMA KURZ.

The famous Austrian soprano of the Vienna Imperial Opera. Died May 10. Famous as Constance in "Il Seraglio"; Violetta in "Traviata"; Gilda in "Rigoletto"; and as Mignon and Mme. Butterfly.

MR. J. C. STOBART.

Education Director of the B.B.C. Died May 11. In charge of all religious services; prepared the weekly Epilogue; arranged the Week's Good Cause appeals; and generally supervised the "Children's Hour."

THE NEW KING'S BENCH JUDGE: MR. JUSTICE ATKINSON
PHOTOGRAPHED AFTER BEING SWORN IN.

It was announced on May 13 that Mr. Cyril Atkinson, K.C., had been appointed a Justice of the High Court. He takes the place of the late Mr. Justice McCardie. He is fifty-nine. He was called to the Bar in 1897, and joined the Northern Circuit. He was a Referee under the Safeguarding of Industries Act.

PEOPLE IN THE PUBLIC EYE.

LADY CYNTHIA
MOSLEY.

Died on May 16; after an operation for appendicitis. Daughter of the first Marquess Curzon of Kedleston; and wife of Sir Oswald Mosley, Bt. Was M.P. (Lab.) for the Stoke Division, 1929-1931.

MR. ERNEST
TORRENCE.

The well-known film-actor. Died on May 15. Was born in 1878 in Edinburgh. Became a naturalised American. Acted in "The Covered Wagon," "Peter Pan," and "The Bridge of San Luis Rey."



MR. LOWE-WILDE, THE AERONAUTICAL PIONEER;
PHOTOGRAPHED WITH THE TYPE OF MOTOR-GLIDER IN
WHICH HE WAS KILLED AT MAIDSTONE.

Mr. C. H. Lowe-Wilde, the well-known gliding expert, was killed on May 13 at Maidstone. He was demonstrating a new motor-glider (the so-called "motor-cycle of the air"), and had been circling round the aerodrome, when his machine appeared to slip and crashed wing first to the ground. He was killed instantly.



HEROINE OF THE PARIS-HANOI FLIGHT: Mlle. MARYSE HILSZ
WELCOMED BACK AT LE BOURGET.

Mlle. Maryse Hilsz, who recently flew from Paris to Tokyo, and made the record time between Paris and Hanoi of 5 days 20 hours and 45 minutes, successfully completed the return journey on May 14, arriving at Le Bourget in the morning. A reception had been organised for her, and General de Goys paid her an official tribute. She is seen here with her mechanic, Lemaire, and her little niece.



MME. TRUNDT, WHO FLEW FROM COLOGNE TO SING
ISOLDE AT COVENT GARDEN AT SHORT NOTICE, PHOTO-
GRAPHED ENTERING THE AEROPLANE, TO RETURN.

On May 11 Mme. Henny Trundt, of Cologne, sang the part of Isolde at Covent Garden—without rehearsal in the theatre, and an hour after arriving by aeroplane, Frida Leider being indisposed. She was universally acclaimed as one of the finest Isolde Covent Garden has ever known.



AN EGYPTIAN ROYAL CHIEF SCOUT: PRINCE
FAROUK TAKING THE BOY SCOUT'S OATH.

His Royal Highness Prince Farouk, heir to the throne of Egypt, was proclaimed Chief Scout of Egypt on April 29. He is here seen with His Excellency Zaki el-Ibrachi Pasha (director of the Royal Domain and President of the National Association of Egyptian Boy Scouts), taking the customary oath.



AN ENGLISH SCHOOL WINS THE EARL ROBERTS IMPERIAL TROPHY AFTER FOUR YEARS:
GENERAL DEVERELL MAKING THE PRESENTATION TO THE CAPTAIN OF THE LIVERPOOL
COLLEGE TEAM.

On May 13 General Sir Cyril Deverell (G.O.C., Western Command) presented the Earl Roberts Imperial Trophy to Sergeant P. C. Winter, captain of the Liverpool College cadet team, which won the 1932 shooting competition for the Trophy. The competition is open to all public and secondary schools in the British Empire, and this is the first time for four years that it has been won by an English school.



MARGARET MCMATH, OF MASSACHUSETTS,
WHO WAS KIDNAPPED; WITH HER PARENTS.

Margaret McMath, the ten-year-old daughter of a retired Detroit steel merchant, was kidnapped in Massachusetts early in the month. On payment of a ransom of £12,000, she was returned to her parents. Police interrogation obtained a revelation that the kidnapping had been the work of two local men.

THE PRINCE OF WALES AS A GOLFER: HIS ENVIABLE STYLE.



THE PRINCE OF WALES'S GOOD PIVOT AND FOLLOW-THROUGH—A STYLE THAT MANY A GOLFER MIGHT ENVY: HIS ROYAL HIGHNESS DRIVING FROM THE FIRST TEE IN HIS MATCH AGAINST SIR THOMAS INSKIP IN THE PARLIAMENTARY HANDICAP AT WALTON HEATH.



A FOOZLE BY THE PRINCE'S OPPONENT AT WALTON HEATH: SIR THOMAS INSKIP TAKING AN IRON CLUB AT THE FIRST TEE AND HITTING THE BALL ONLY A FEW FEET.

Golf, as is well known, is one of the favourite recreations of the Prince of Wales, who finds in that game and in squash rackets not only great enjoyment, but pleasant means of keeping in good physical condition. Our top photograph shows the finish of a typical drive by his Royal Highness, and well illustrates the excellence of his swing. There is a complete follow-through, a good pivoting of the hips, and no sign of lack of control or balance. That the drive was a good one is indicated, too, by the glances of James Braid, the veteran

professional, and of Sir Thomas Inskip, the Prince's opponent, who are both looking down the course after the ball. These photographs were taken during the first round of the annual Parliamentary Handicap tournament, played on May 13 on the Old Course at Walton Heath. The Prince, playing from a handicap of 11, won his first match by 7 and 5, and his second-round match, against Mr. A. E. Winn, by 4 and 3. Matches in other rounds of the tournament were to be played subsequently by mutual arrangement.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A WATER-COLOUR PAINTING OF WYCHWOOD FOREST BY "TURNER OF OXFORD."

William Turner, called "Turner of Oxford," to distinguish him from his more famous namesake, was born at Blackbourton, Oxon, in 1789. He was only nineteen when he painted this picture, which is described on the back as "A scene where a pleasure fair was formerly held in Wychwood Forest, Oxfordshire." It shows that at an early age Turner already had a complete command of his materials, and that his youthful mind was full of poetic feeling.



THE "LITTER LOU" HANGED AND BURNT: A LANCASHIRE EXPRESSION OF DISAPPROVAL OF HIKERS AND PICNICKERS WHO DESECRATE THE COUNTRYSIDE.

With the coming of the summer months come hiking, camping, and picnicking parties, who are guilty, too often, of leaving litter in their wake. The moor wardens of Oldham and district, Lancashire, decided this year to take the offensive in keeping their beautiful stretch of moorland undefiled, and, on May 15, publicly hanged and burnt the "litter lout" as a warning to possible offenders. Enthusiastic crowds gathered to watch the ceremony—and take note.



THE PREPARATORY SCHOOL AT CLIFTON COLLEGE: THE ADDITION OF A NEW BUILDING; OPENED RECENTLY BY THE DUCHESS OF ATHOLL.

The Preparatory School new building at Clifton College, Gloucestershire, retains in its design, as our photograph shows, the Gothic tradition of the College buildings, the period having been chosen to admit of a large window area to meet modern requirements. The building, which is done in local stone with Bath stone dressings, contains fifteen class-rooms, each about 20 ft. square, extending on two floors almost the whole width of the site.



THE NEW SUPREME COURT, ACCRA, GOLD COAST COLONY, RECENTLY OPENED: A NATIVE-BUILT BUILDING OF REINFORCED CONCRETE, WHICH COST £70,000.

The new Supreme Court at Accra, by far the most ambitious building yet undertaken in the Colony, was designed and built by the staff of the Gold Coast Public Works Department. Our photograph was kindly sent by the Governor, Sir Shenton Thomas, who informs us that the artisans and labourers employed in the construction were all West African natives, and that the building is 410 ft. long by 72 wide, rising to a height of 68 ft.



THE BATH AND WEST SHOW TO BE HELD FOR THE FIRST TIME IN THE LONDON AREA: THE SITE AT WIMBLEDON—AN AIR VIEW SHOWING THE BUILDINGS IN PREPARATION.

The Bath and West and Southern Counties Society, which was founded in 1777, is making an interesting experiment this year by holding its annual show, from May 24 to 27, at Wimbledon, where people of the Metropolitan area may be shown that British agriculture has become an enterprising and modern industry. The Duke and Duchess of York will, it is hoped, visit the Show on the opening day. Our photograph shows the judging and display ring in the right foreground.



THE "BREMEN" DOCKING AT SOUTHAMPTON FOR THE FIRST TIME: AN ARRANGEMENT TO REPLACE THE EMBARKING OF PASSENGERS IN COWES ROADS.

The "Bremen" docked at Southampton on May 14 for the first time; and in future the three big German liners, "Bremen," "Europa," and "Columbus," are to put into the docks, as in pre-war days, instead of embarking and disembarking passengers by tenders in Cowes Roads. The new arrangement will mean a big increase in harbour dues, and will add to German competition with British lines for the Atlantic trade.

A PAGE FOR COLLECTORS.

SPANISH COLOUR AND ROMANCE: GOYA DRAWINGS.

By FRANK DAVIS.

profitable, thing to be an accomplished painter of portraits, it is possible to argue that, from the point of view of art alone, popular portraiture is, considered by itself, not the most impressive of a man's titles to fame. One must not press the theory too far, of course, but it is fair to suggest that the work of Rembrandt minus the landscapes and drawings would give us a very partial view of his achievement. It is so with Goya, and the comparison with Rembrandt is apposite, for the whole movement in Paris during the 1830's—when Delacroix, Courbet, Daumier, to mention only three painters (and no writers and no musicians), were its protagonists—was a sort of "back-to-Rembrandt" movement, away from the purely formal tradition of painting—and Goya was, in a sense, as much the forerunner of the Romantics as was Jean Jacques Rousseau of the French Revolution.

Rembrandt—no easy flatterer, like Van Dyke—could look at the common man in the street with sympathy and understanding, and make of him a noble or pathetic creature: Goya regarded that same common man with much of the same sympathy; but he is more dramatic; he draws, as it were, in a sharper key; he replaces the simple piety of the Dutchman by a crisp and uncompromising hatred of injustice which is by no means content to pray and trust in God alone. It is this genuine interest in the underdog, and the powerful satiric bent of so many of his minor works, which remind one of the not less sincere, but not so accomplished, Daumier.

There is in the national collection in the Print Room at the British Museum a drawing of the Duke of Wellington which is an admirable example of his interpretation of character—a study of the great commander's face which is unequalled for its subtlety and understanding. As to this, and the painting which was presumably done at the same time, there is an amusing story. Wellington annoyed the painter by his comments while the work was in progress, and was promptly chased out of the studio with the aid of a sword taken from the wall. It was not the first time Goya had lost his temper, but it was certainly a unique experience for the Duke. His comments on the episode have not been recorded.

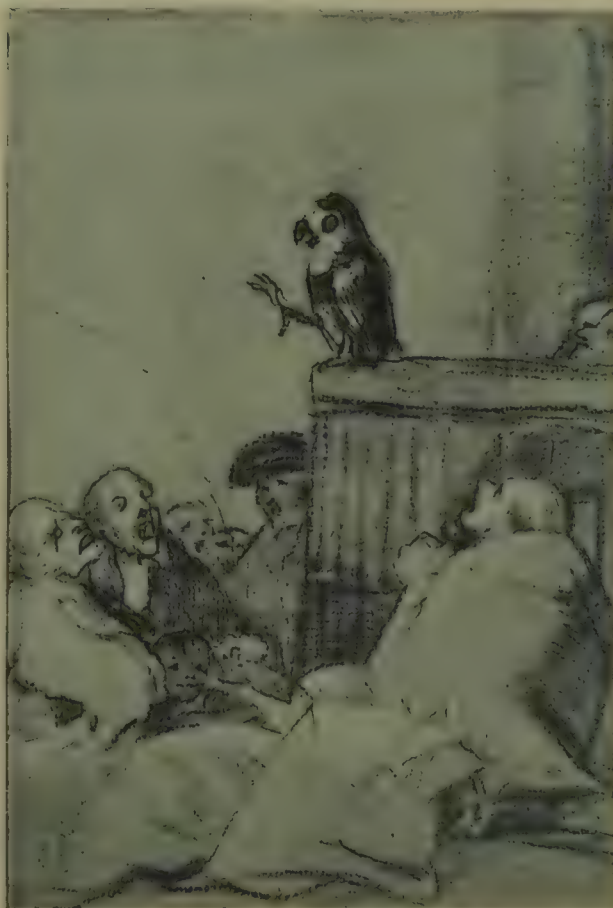
Goya remained in Spain throughout the Peninsular War, and took the oath to Joseph Bonaparte without any great searching of heart; but the result of his observations was a profoundly moving series of



GOYA LAUGHING AT SPANISH SOCIETY IN HIS DAY: A GALLANT CRINGING BEFORE A HAUGHTY LADY—ANOTHER DRAWING NOW IN THE PRADO.

etchings entitled "Disasters of War," which is the protest not of a patriot, but of a citizen of the world against the inevitable miseries of armed conflict. "Les Caprices" are certainly the best known of his etchings—a collection of plates whose exact meaning is difficult to follow, but which were directed against the follies of the Court, the Government, and the Church; but their composition is so fine, their extravagance so arresting, and their draughtsmanship so superb that they require neither explanation nor comment. Then there are hundreds of drawings, three of which, from the great collection in the Prado, Madrid, are reproduced.

When the King returned to Spain in 1814, and was crowned as Ferdinand VII., he said to Goya: "In our absence you have deserved exile, nay, the rope itself; but you are a great artist, and we will forget everything." None the less, the painter was old, and seems to have felt out of place in the new Court. In 1822, before settling down at Bordeaux, he paid a visit to Paris: he does not seem to have come into close contact there with anyone but Vernet, but he saw some of the paintings of Géricault and Delacroix, and thus witnessed the commencement of that romantic swing of the pendulum to which he had himself given so powerful an impulse. In 1825 he produced those greatest of all lithographs, known as "Les Taureaux de Bordeaux." Sir William Rothenstein writes as follows about this famous set: "An artist's early work may generally be said to be his most serious rival, but in these lithographs, Goya actually surpassed himself. Movement takes the place of form—the tremulous excitement of the crowd of spectators watching the sweaty drama in the ring, the rush to and fro of the *toreros*, the stubborn strength of the short, powerful, goaded brute with the man impaled on his horns, the dust and glitter and riot of the scene, are rendered in a most extraordinary manner. Three succeeding generations of artists have helped themselves with both hands from these prints, but left them not a farthing the poorer."



GOYA IN THE VEIN OF BITING SATIRE—IN THIS CASE, SATIRE ON THE CLERGY: A FINE DRAWING (SANGUINE) IN THE PRADO.



A FORTNIGHT ago this page was occupied by some Daumier drawings, and I endeavoured to give a sketch of the life and achievement of this profoundly serious comic artist. Here are other drawings by a very much greater man, which, for all their difference of temper, technique, and nationality, seem to exhibit such a similar mode of approach to the problem of existence as to make it almost impossible to believe that the ardent republican Frenchman was not well acquainted with much of the popular published work of the only important painter born during the eighteenth century beyond the barrier of the Pyrenees. In the year 1828, when Daumier was twenty, there died at Bordeaux an old



GOYA RECORDS THE LIFE OF THE PEOPLE WITH THE SAME DIRECTNESS AND UNDERSTANDING THAT REMBRANDT MIGHT HAVE DISPLAYED: A RELIGIOUS PROCESSION DRAWN BY HIM WITH MASTERLY FORCE AND SIMPLICITY; NOW INCLUDED IN THE COLLECTION OF DRAWINGS AT THE PRADO.

Reproductions by Courtesy of Sir Robert Will.

Spaniard of eighty-two, Francisco José de Goya y Lucientes. The incomprehensible workings of nature endowed this poor working-man's son with a combative spirit, an overpowering personality, and a genius for painting which was destined to make him the link between old formal traditions and the violent enthusiasms we call, rather academically, the Romantic Movement in the arts. The first of these qualities brought him into danger from the Inquisition, the second made him many enemies and more friends, and the three combined carved out for him a very wide and imposing niche in the edifice of Western European culture. Since the death of Velasquez in 1660, Spain produced one painter of the first rank—that painter was Goya. He went to Rome in his youth, partly because the Madrid of the 1770's was a decidedly unhealthy city for a man of his opinions, and partly because all young painters should spend at least some months studying the achievements of the great Italians—incidentally, he is said to have worked his way south from Madrid as a bull-fighter. While in Rome he met David, with whose political opinions he must have had much in common, though nothing can be more different from the rather dry classical work of the Frenchman than Goya's infinite variety of subject and no less infinite variety of tone, in which last characteristic he reminds one of Gainsborough.

This natural genius returned to Madrid, married the daughter of Bayeu, the Court painter, and almost at once became the fashionable artist of his age and country. But while it is a great, and certainly a

ART WEDDED TO ANTHROPOLOGY:

LIVING RACES OF MANKIND PORTRAYED IN SCULPTURE: MALVINA HOFFMAN'S WORK FOR THE NEW "HALL OF MAN" IN THE FIELD MUSEUM AT CHICAGO.

By SIR ARTHUR KEITH, F.R.S., LL.D., M.D., Author of "The Antiquity of Man."
(See Illustrations on the opposite Page.)



FIG. 1. MISS MALVINA HOFFMAN: THE DISTINGUISHED AMERICAN SCULPTOR WHOSE WORK FOR THE FIELD MUSEUM, CHICAGO, IS ILLUSTRATED HERE AND ON THE OPPOSITE PAGE.

Miss Hoffman was born in New York in 1887. She studied sculpture under Rodin. One example of her art is very familiar to Londoners—the group on Bush House, Kingsway, dedicated "to the friendship of English-speaking peoples."—[Photograph by C. Mitchell.]

modern anthropological museums, the Directorate resolved that the living races of mankind should be represented in the New Hall (Chauncey Keep Memorial Hall) not by skeletons and casts, but by specimens which would appeal to artists as well as to anthropologists. Malvina Hoffman (Fig. 1), one of the most distinguished of American artists, was given a roving commission to proceed to those parts of the earth where human races are purest and there study and model representative types. Over seventy of Miss Hoffman's works have already arrived in Chicago; all are racial types which have been modelled life-size and are to be cast in bronze before being exhibited in the New Hall of Man. Some typical examples of these racial types are shown in the adjoining illustrations; two being types from Africa—a negro girl of the Sara tribe (Fig. 4) and a group of Congo pygmies (Fig. 5); one from Ceylon—the Veddah (Fig. 2); and one from the Malay Peninsula—the Sakai (Fig. 3).

The reason which led the Directorate to choose an artist rather than a professional anthropologist to populate the New Hall with racial types has my complete sympathy. The directors recognised that the man in the street is an anthropologist by nature and should be catered for; from morning to night he is studying the outward appearances and inward motions of all the people he is coming in contact with. Watch a woman run her opera-glass round a theatre crowded with faces, and note how quickly and certainly she picks out the features known to her. She is practising a branch of the ancient art of anthropology. We all study faces; we are all anthropologists from childhood upwards. It is on the human face that Mother Nature imprints her chief symbols of race. How expert we all become in recognising racial differences; a mere glance at a passing face gives us sufficient data to separate negro from European, Indian from Chinaman. Without using callipers or any anthropological instrument, the ordinary sailor, depending on his mother wit, will discriminate finer shades of race than will the professional anthropologist, who relies solely on instrumental guidance. Recognising these facts, and also that anthropological museums as now constituted serve the needs of the professional anthropologist rather than those of the enlightened public, the directors of the Field Museum resolved to assemble under one roof life-like

representations of all modern races of mankind. They have succeeded beyond expectation in wedding the highest form of Art to the most interesting of all branches of Anthropology—the study of human races.

Malvina Hoffman, who studied first in New York under a portrait-painter—John Alexander—afterwards becoming a pupil of Rodin, will probably resent my claiming her as an anthropologist. Her best-known work in London—the colossal group she designed in 1925 for Bush House, Kingsway, to symbolise the friendship of English-speaking peoples—is so high above the street that few have had an opportunity of studying the English and American



FIG. 3. THE SAKAI PYGMY NEGrito RACE OF THE MALAY PENINSULA: AN EXCELLENT EXAMPLE IN BRONZE, MODELLED BY MALVINA HOFFMAN.

types she has selected to serve as torch-bearers. During her student years in Paris—she still retains a studio in that city—Miss Hoffman sought for models amongst natives of Africa and of the Far East. The faces and busts she then executed have been much praised by critics of art; they command my admiration because of the successful way the artist has seized and reproduced the essentials of race. So many racial traits are difficult to specify and impossible to



FIG. 5. A FAMILY GROUP OF CONGO PYGMIES: ONE OF OVER SEVENTY WORKS MODELLED LIFE-SIZE BY MISS HOFFMAN FOR THE FIELD MUSEUM.

measure; we all can recognise them when we see them, but it requires a special faculty—something of the nature of genius—to give them exact expression by pencil, brush, and particularly by modelling tools. The power acquired by a portrait-painter of catching an exact likeness is due to the possession of a special gift. Many great artists do not possess this gift. Fortunately for anthropology, Malvina Hoffman has the gift of catching likenesses—especially of racial likenesses—developed to an altogether uncommon

degree. In the selection of racial types she has had expert advice from anthropologists in all parts of the world, but for me the chief merit of her selected specimens—apart from their value as works of art—lies in their accurate rendering of the essential traits of race. Her bronzes will appear in our treatises of anthropology as standard types. For me, the head of the Sakai, here reproduced (Fig. 3), depicts in a very striking manner the diagnostic traits of the negrito race of the distant East.

The accompanying illustrations are given to exemplify the successful manner in which Malvina Hoffman has applied her art to various anthropological problems. Side by side I have grouped representative women of two of the most remarkable of living native races. The Bushwoman (Fig. 9) and the Australian aborigine woman (Fig. 8) are contrasted types; the facial features of the Australian are of a generalised order—such as we could conceive becoming modified into the features of white, black, brown, and yellow races; those of the Bushwoman, although essentially African or negro, yet show many highly specialised traits. Archæological evidence, now being collected in South Africa, leads to the belief that modern Bushmen are the survivors of an old and gifted branch of African humanity.

Particularly interesting are the manner and degree to which the faces of men and women differ in the races of mankind. In Figs. 6 and 7 I have placed side by side a man and woman of the Jakuns, a primitive Mongolian people which survive in the Malay Peninsula. The features of the man recall other Mongolian types—such as the Burmese and Tibetan—but the features of the woman differ remarkably from those of the male type, and at first sight do not appear to be Mongolian. Yet her male children will reproduce the father's features. These facial features are "sex linked."

It is also of interest to compare the Jakun female type with other Mongolian females. In Figs. 10, 11, and 12 I have reproduced three female types from widely separated branches of the Mongolian family to show their "common" inheritance. The woman of Tibet (Fig. 10) has, in her facial features, resemblances to the Jakun type. The Mongolian female features are modified in one direction in the labouring woman of Hong Kong (Fig. 11), and in another in the Eskimo woman of Greenland (Fig. 12).

FIG. 4. A NEGRESS OF THE SARA TRIBE: A FIGURE IN WHICH RACIAL CHARACTERISTICS ARE BEAUTIFULLY REPRODUCED.

Lastly, I have placed side by side three contrasted types which have been modelled by Malvina Hoffman for the Chauncey Keep Memorial Hall of the Field Museum. One (Fig. 13) is a native of India (Jaipur); another of North China (Fig. 15); and a third (Fig. 14) is from Africa (Sudan). Three of the great divisions of modern humanity are thus represented—the Brown, Yellow, and Black stocks of mankind. If the picture of the artist herself (Fig. 1) were added to the group, we should have a representation of the fourth of modern stocks—the White or Caucasian. Darwinists and anti-Darwinists agree that these four stocks, although now sharply separated by physical characters, are yet the descendants of a single generalised prehistoric type now extinct.

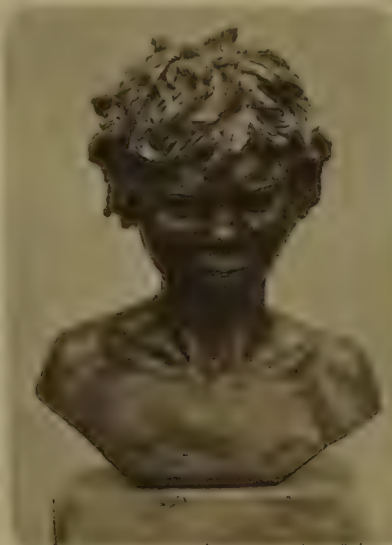
The racial features of this common ancestral stock, the geological periods in which it lived, and the biological processes which have brought about its separation into four stocks have still to be discovered. In each of the four main divisions we find subsidiary stocks—sub-races. We can explain such sub-races only by admitting that modern humanity is still in the process of evolution.

"HALL OF MAN" SCULPTURES: ANTHROPOLOGICAL TYPES OF LIVING RACES.

ILLUSTRATIONS BY COURTESY OF SIR ARTHUR KEITH AND THE FIELD MUSEUM OF NATURAL HISTORY AT CHICAGO. (SEE ARTICLE OPPOSITE.)



FIGS. 6 AND 7. SEX CONTRASTS IN FACIAL TYPES OF THE SAME RACE: (LEFT) A MAN, AND (RIGHT) A WOMAN, OF THE JAKUNS, A PRIMITIVE MONGOLIAN JUNGLE TRIBE OF THE MALAY PENINSULA.



FIGS. 8 AND 9. REPRESENTATIVE WOMEN OF TWO OF THE MOST REMARKABLE LIVING NATIVE RACES: (LEFT) THE MOST PRIMITIVE—AN AUSTRALIAN ABORIGINE; (RIGHT) A WOMAN OF THE KALAHARI BUSHMAN RACE, SOUTH AFRICA.



FIG. 10. A TIBETAN WOMAN OF LHASA: A MONGOLIAN TYPE THAT SHOWS FACIAL FEATURES RESEMBLING THOSE OF THE JAKUN TYPE (FIG. 7).



FIG. 11. A CHINESE WOMAN MUD-CARRIER OF HONG KONG: PART OF A FIGURE REPRESENTING A MONGOLIAN FEMALE TYPE GIVEN (WITH FIGS. 10 AND 12) FOR COMPARISON WITH THE JAKUN WOMAN (FIG. 7).



FIG. 12. AN ESKIMO WOMAN OF GREENLAND: A VARIATION OF MONGOLIAN FEATURES CONTRASTING WITH THE HONG KONG WOMAN (FIG. 11).



FIG. 13. A REPRESENTATIVE OF THE BROWN RACE OF MANKIND: AN INDIAN WOMAN, OF JAIPUR—A PORTRAIT CUT IN STONE.



FIG. 14. A REPRESENTATIVE OF THE BLACK OR NEGRO RACE: A WOMAN OF THE SUDAN, WITH A REMARKABLE HEAD-DRESS.



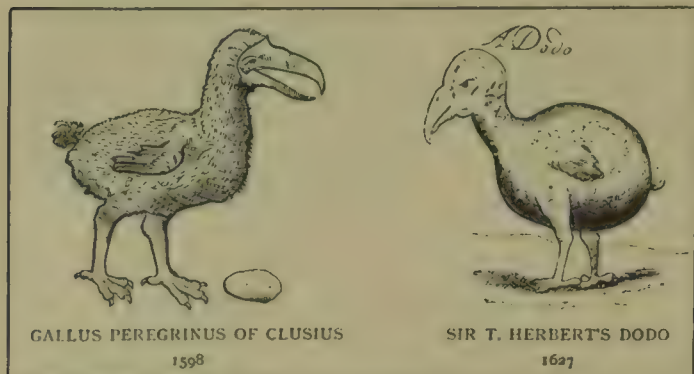
FIG. 15. A REPRESENTATIVE OF THE YELLOW OR MONGOLIAN RACE OF MANKIND: A WOMAN OF NORTHERN CHINA.

Here we illustrate further examples of Miss Malvina Hoffman's remarkable anthropological sculptures, representing various racial types, executed for the new "Hall of Man" in the Field Museum of Natural History at Chicago, as described by Sir Arthur Keith on the opposite page. The above illustrations, as will be seen on reference to his article, are arranged for purposes of comparison or contrast. These points are amplified in the following notes which he also supplies: "(Figs. 6 and 7) A man and woman of a primitive jungle race—the Jakuns of the Malay Peninsula. This pair exemplify not only the Mongolian affinities of this people, but also the difference due to sex. (Fig. 8) A girl of

a tribe of Australian aborigines, modelled to portray the female characters of the most primitive race of mankind now living. (Fig. 9) A woman of the most distinctly marked of all living races, the Bushman of South Africa. (Figs. 10, 11, and 12) The Mongolian or Yellow Stock of Mankind has broken up into many sub-races. Three of these are illustrated respectively by a woman of Tibet, of Hong Kong, and of Greenland (Eskimo). (Figs. 13, 14, and 15) Representatives of three of the chief types of the Human Family. The Brown race is represented by an Indian woman (of Jaipur); the Negro or Black race by a woman of the Sudan, and the Mongolian or Yellow race by a woman of North China."

BOOKS OF THE DAY.

ARE political motives in the Europe of to-day affected by the lingering echoes of the Napoleonic legend? Napoleon certainly gave a lead to dictatorship, but no recent revolution has produced his counterpart in conquest, whatever the future may have in store. That his predatory spirit still survives as a danger to our modern world is a thesis urged, with keen penetration and biting irony, in "NAPOLEON PASSES." By Conal O'Riordan (Arrow-smith; 8s. 6d.). This is a caustic essay in biographical



A FAMOUS EXTINCT BIRD OF WHICH A RARE SPECIMEN WAS ONCE POSSESSED BY THE OLD ASHMOLEAN MUSEUM AT OXFORD: THE DODO—SOME EARLY PORTRAITS.

We reproduce above one of a set of postcards issued by the Old Ashmolean Museum. The explanatory note relating to it runs: "Dodo, named a 'Gallus peregrinus' by Clusius, *Exotica*, 1605. A Dodo which for shape and rareness may antagonize the Phoenix of Arabia: her body is round and fat, few weigh less than fifty pound, are reputed of more for wonder than food, greasy stomachs may seek after them, but to the delicate they are offensive and of no nourishment."—T. Herbert, *Travaille*, 1634."

demolition, written in a style that suggests the sparkling effervescence of a Philip Guedalla tintured with the astringent venom of a Wyndham Lewis. The book is evidently the result of a lifelong study, and for military and naval allusions it claims the imprimatur of a British General and a British Admiral "of high authority on the history of their professions." As a novelist the author is noted for his "Soldier of Waterloo," and as a dramatist by his play, "Napoleon's Josephine." His purpose in the present volume is "to let its reader see him (Napoleon) pass once again in his true colours, a monstrous freak of nature, pitiless yet pitiable."

Justifying an addition to the already somewhat bloated "body" of Napoleonic literature, Mr. O'Riordan says: "The mass of evidence bearing on his life and times is overwhelming in wealth of detail, and perhaps the present writer may claim to have a closer acquaintance with it than many who write of it without misgiving. . . . The difficulties of ascertaining the truth about Napoleon arose from his hatred of truth. He could not play cards with his own mother, or chess with an automaton, without cheating. . . . His eventual defeat was made inevitable by his too persistent mystification of his own staff, the destruction of his last army ensured by a lie, the callousness of which shocked his most hardened officer." The allusion here is to Napoleon's conduct to his troops during the final phase of Waterloo. "It was his duty to the dying" (we read) "to perish with them. . . . When they might still have retreated in good order, saving thousands of lives . . . he ordered them to be told the hellish lie that the Prussians breaking in on their flank were their own comrades marching to their succour."

Was Napoleon a great man? His latest critic denies it, "for, as Chateaubriand observed, he had no magnanimity . . . but he developed a sort of giantism which imposed upon the world as greatness." Napoleon, it may be conceded, remains a gigantic figure on the stage of history. In his lifetime it might have been said of him, as of Caesar, that "He doth bestride the narrow world like a colossus." But we may remember, also, those other words of Shakespeare—

It is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.

In his concluding chapters, Mr. O'Riordan works up to a fine climax of denunciation: "So long as the name of Napoleon Bonaparte is honoured by any nation," he declares, "there can be no security for peace on earth among men of good will."

In short, we have here a literary portrait of Napoleon as the master criminal, and we are reminded that his crimes received their due punishment—"worst of all, his son, the heir to his earth-shaking name, the Achilles-heel of his self-love, reft from him body and soul." In a new biography of this son, Napoleon figures in a somewhat more favourable light so far as he enters into the story in the early chapters, chiefly in the capacity of husband and father.

The book in question is an English version of an admirable work by a well-known French writer—"NAPOLEON II, THE KING OF ROME" ("L'Aiglon"). By Octave Aubry. With sixteen illustrations (Routledge; 12s. 6d.)—an authorised translation by Elisabeth Abbott, which possesses the high merit of reading like an original work. The book claims to be the first complete biography of the young prince who did not live to realise his ambitions, and throws much new light on his life at Vienna after his father's death. The author has evidently had access to new papers, including private archives of the Hapsburgs. He tells his tale dramatically, sustaining the personal note throughout, and succeeds in making all the characters live. The young Duke of Reichstadt (to give him his other title) died of tuberculosis, and the author charges the doctors with negligence and mistaken diagnosis. "The Duke's Austrian family," he adds, "certainly did not procure his death, but it acted with a carelessness that roused and still excites suspicion." One remembers in this connection Clough's witty lines in "The New Decalogue"—

Thou shalt not kill; but need'st not strive
Officiously to keep alive.

Thus faded out that thwarted and frustrated life which had once been the centre of such high hopes. Analysing Napoleon's mood as he drove to Compiègne in 1810 to



THE ISLAND HOME OF THE DODO (REPRESENTED ON THE LEFT) INVADDED BY EUROPEANS: "VAN NECK'S OCCUPATION OF MAURITIUS"—AFTER DE BRY'S ENGRAVING OF 1601.

A note on this item in the series of Old Ashmolean post-cards is as follows: "De Bry's engraving, showing how Van Neck's voyagers took possession of Mauritius in 1598. The island was then uninhabited but for the Dodo and a few other animals." (See opposite page.)

meet his second bride, M. Aubry writes: "He was more elated at that marriage than at any of his many victories." What were they to the Caesar of fortune in comparison to the prestige of an alliance with the proudest monarchy in all Europe? "Like Francis I., Charles IX., Louis XIII., and Louis XIV., Napoleon was marrying an Archduchess of Austria. And, since the Archduchess was the niece of Marie Antoinette, he was becoming, it could only seem, a nephew of the last Queen of France; and he could take the place of the Capets by a right which would no longer be a mere right of triumph alone." After the little King of Rome had duly arrived to fulfil expectations, the Emperor's satisfaction was unbounded. "What he had so often desired . . . was his at last—an heir . . . to whom he would bequeath his name, and with it France and the Empire. . . . 'I envy that boy! Glory is waiting there for him: I had to run after her. I will have been Philip: he will be Alexander. He has only to extend an arm, and the world is his!'"

Another excellent French work in English guise takes us back to the stormy times of the French Revolution and the Royalist struggle against the Republicans in La Vendée. I refer to "MEMOIRS OF THE MARQUISE DE LA ROCHE-JAQUELEIN." Edited and Translated from the Original Edition Published in Accordance with her Autograph Manuscript by her Grandson, with an Introduction and Notes by Cecil Biggame. With a Map and ten illustrations (Routledge; 15s.). This book impresses me as being ably edited and annotated, and I have been reading it with the more interest as many of the thrilling scenes described were enacted in country which I at one time came to know pretty well, through walking tours and other holiday expeditions round about Granville, Avranches, Pontorson, and St. Malo. In his introduction, the editor gives an interesting account of the original manuscript and its vicissitudes, and of the author's personality. It is essential to remember that when she had these stirring experiences she was a young woman burning with fervour for the Royalist cause, and that she wrote them down while they were fresh in her memory. Married to two leading Vendéan patriots, and twice widowed, few women of her age can have been through so many trials and survived such dangers, or recounted them so vividly.

The memoirs were first published in book form in 1814, but they had previously been read in manuscript and thus become known in high quarters. Bonaparte himself appears to have found them much to his taste. "It is certain," we are told, "that as early as 1810-11 a copy was in the possession of Napoleon, who lent it to Mme. de la Tour du Pin. It was copiously annotated in the Emperor's own hand. 'Here and there one came across a phrase underlined, or an exclamation mark in the margin, 'Bien! . . . beau! . . . superbe! . . . a hero out of Ariosto!'" etc. A copy of the memoirs is said to have been found in Napoleon's carriage after Waterloo. . . . On publication, 'the book at once took its place as 'the Gospel of La Vendée,' and for over half a century its authority as history remained practically unchallenged.' After 1870 critics arose who charged the author with excessive partisanship. Whatever her predilections may have been, there is no doubt regarding the immense verve of her narrative. Most readers will agree with her editor when he says: "This brief epic of La Vendée is surely one of the most moving stories ever written."

While touching on French history, I must not omit to mention a well-illustrated popular work, "THE ROYAL LINE OF FRANCE." The Story of the Kings and Queens of France. By E. Thornton Cook. With thirty-seven portraits (Murray; 18s.). Beginning with Louis XI., because during his reign "France became a unified nation," the author portrays the royal personalities and sketches the principal events, down to the death of the exiled Louis Philippe on English soil in 1850, and of his widow, Marie-Amélie, who died "only four years before Louis Napoleon fell and the Third Republic came to birth." This brightly written outline, with its useful bibliography, will doubtless lure many readers to deeper study of a great subject.

The closing chapter of the last-named work finds amplification in "LOUIS PHILIPPE." King of the French. By Catherine I. Gavin, M.A., Ph.D. Illustrated (Methuen; 7s. 6d.). It was Louis Philippe who had Napoleon's body brought home from St. Helena and re-buried at the Invalides. It was he, too, we are reminded, who gave France and England "the idea of the *entente cordiale*." His career, therefore, should interest us, and this scholarly little book will enable British readers to know him better.

Centenary celebrations enhance the appeal of "BRAHMS." With an analytical study of the complete pianoforte works. By William Murdoch. Illustrated (Rich and Cowan; 15s.). Music-lovers will enjoy this interesting biography and critical appreciation. Nor is it entirely unrelated to the books previously mentioned, for it recalls that Brahms celebrated the Prussian victory over Napoleon III. in his "Triumphlied" (Op. 55), performed, under his own baton, at Bremen in 1871.—C. E. B.



THE FIRST KEEPER OF THE OLD ASHMOLEAN MUSEUM AT OXFORD, OPENED ON MAY 21, 1683 AND NOW CELEBRATING ITS 250TH ANNIVERSARY: DR. ROBERT PLOT, OF MAGDALEN HALL.

Dr. Robert Plot was eminent in the seventeenth century as a natural historian, and wrote "The Natural History of Oxfordshire" (1677). It was at his suggestion that Elias Ashmole in that year bequeathed his collection to the University. The Museum was built by Sir Christopher Wren, and Dr. Plot became its first Keeper. The above portrait (hitherto unpublished in any London journal) now hangs on the Museum staircase. On May 22 next Sir Arthur Smith Woodward is to give the Old Ashmolean Lecture on "Plot and Lhwyd and the Dawn of Geology." Dr. R. T. Gunther writes: "I think that Plot believed fossils to be specially created, whereas Lhwyd suspected their organic origin." Edward Lhwyd (1660-1709) catalogued the fossils in the Museum.

Illustrations by Courtesy of Dr. R. T. Gunther, Curator and Librarian of the Old Ashmolean Museum. (See opposite page.)

THE OLD ASHMOLEAN'S 250TH ANNIVERSARY:
A DESCENDANT OF TRADESCANT'S "ARK."



THE BIRD IMMORTALISED BY LEWIS CARROLL AND TENNIEL IN "ALICE IN WONDERLAND": ROLAND SAVERY'S DODO (AFTER PISO, 1658)—AN ENGRAVING ISSUED AS AN OLD ASHMOLEAN POSTCARD.



THE EXTINCT BIRD OF MAURITIUS OF WHICH THE MUSEUM ONCE HAD A SPECIMEN (BURNT BY THE CURATORS IN 1755): MRS. LOUISA GUNTHER'S COPY OF A 17TH-CENTURY PAINTING.



THE SKULL AND HEAD-SKIN OF THE HISTORIC "DODAR FROM THE ISLAND MAURITIUS," FIRST IN TRADESCANT'S COLLECTION AND THEN IN THE OLD ASHMOLEAN FROM 1683 TO 1860.



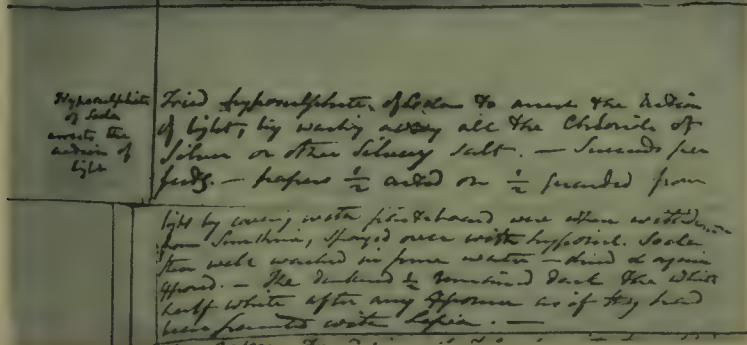
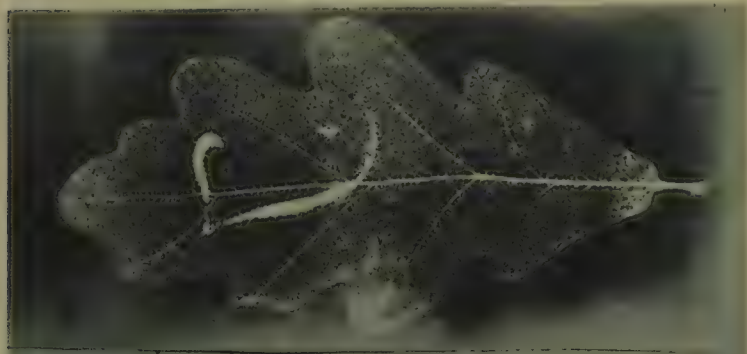
PERSIAN SURGICAL INSTRUMENTS OF THE 18TH CENTURY, PRESENTED TO DR. L. LINDLEY WHEN ACTING AS COURT PHYSICIAN TO THE SHAH OF PERSIA—AN EXHIBIT IN THE OLD ASHMOLEAN.



AN ANCIENT FIRE-ENGINE USED AT CHRIST CHURCH, OXFORD, IN THE EIGHTEENTH CENTURY, INSCRIBED ON THE FRONT SIDE "CH. CH.": AN INTERESTING RELIC IN THE OLD ASHMOLEAN.



FURTHER EXAMPLES OF EIGHTEENTH-CENTURY PERSIAN SURGICAL INSTRUMENTS PRESERVED IN THE OLD ASHMOLEAN: ANOTHER SECTION OF THE EXHIBIT SHOWN IN THE LEFT-HAND ILLUSTRATION IN THIS ROW.



THE FIRST FIXED PHOTOGRAPH: A NATURE PRINT OF AN OAK-LEAF TAKEN BY SIR JOHN HERSCHEL IN 1839 AND FIXED BY HIS NEWLY DISCOVERED PROCESS WITH HYPOSULPHITE OF SODA—AND HIS WRITTEN RECORD.

PHOTOGRAPHS BY COURTESY OF DR. R. T. GUNTHER, PRESENT CURATOR AND LIBRARIAN OF THE OLD ASHMOLEAN MUSEUM. (SEE ALSO ILLUSTRATIONS OPPOSITE.)



RELICS OF TRADESCANT'S "ARK" RESTORED TO THEIR OXFORD HOME BUILT FOR THEM 250 YEARS AGO: ZOOLOGICAL SPECIMENS FROM JOHN TRADESCANT'S COLLECTION OF 1656 AS NOW EXHIBITED IN THE OLD ASHMOLEAN MUSEUM.

ALONG Western Avenue, one of the great new arterial roads leading in and out of London, the traveller will see, a few miles only from the heart of the Empire's capital, a gleaming palace in dazzling white and red, with soaring white towers, the walls almost all glass, set like a glittering gem in the midst of green lawns and gay flower-beds. With its flat roof and general design, it might almost be the palace of some Oriental potentate, or, as Lord Rochdale described it on its official opening the other day, "like a fairy palace." As a matter of fact, it is the new home of the Hoover Sweeper.

With the Hoover Sweeper as such I am not primarily concerned in these particular remarks. We all know, of course, the Hoover vacuum cleaner as a household name, which plays a leading part in producing cleanliness with the least effort and the greatest effectiveness in hundreds of thousands of homes. Few of us have escaped interviews at some time or another with the persistent salesmen and saleswomen who call to demonstrate the efficacy of the machine which wars on dirt. But I am concerned here rather with the phenomenon going on around us of commercial enterprises which to-day are putting up a magnificent fight to banish ugliness, to render work a pleasure and not a penance, and to make their factories almost, it might be said, a home as well as a workshop. From this angle, whose importance cannot be over-estimated, the Hoover factory at Perivale reflects the greatest credit on its directors, who are far-sighted enough to recognise the truth that happy

A "FAIRY PALACE" OF COMMERCE.

By COMYNS BEAUMONT.

and, until after the war, with a few exceptions, mills and factories were erected which were not merely eyesores and a blight on the landscape, but where the employees were little more than wage-slaves, little or no thought being given either to their comfort or to the psychological effect of cheerful and airy surroundings. In these matters the South is somewhat lucky, because it is only in recent years that, with the advent of road transport and the tariffs now in operation, industrialists have recognised the great facilities these new areas have opened up. In building their factories they have been able to acquire

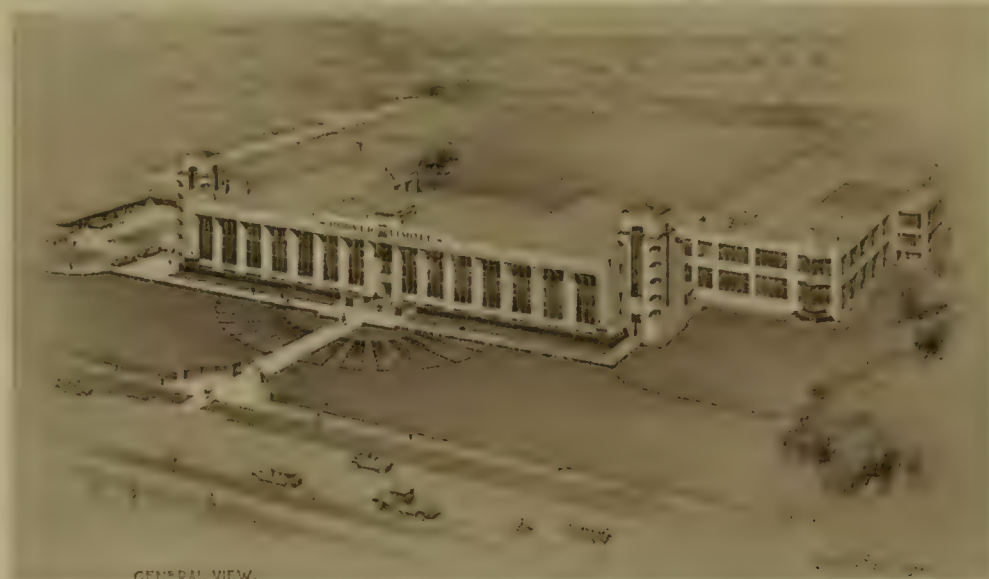
have employed so many Middlesex men and women, who have paid so much in income tax to the Exchequer, and who have contributed



MR. C. B. COLSTON, THE MANAGING-DIRECTOR OF HOOVER'S.

materially to the rates of the County of Middlesex." It is often the fashion to abuse "capitalists," as though they were selfish exploiters of the workers; but really they are benefactors, because it is their enterprise, and their application of capital to home industry which otherwise might be utilised in some other part of the world, that provides employment for all these people and sets out to make their work a pleasure instead of a dreary burden.

The large audience at the inauguration luncheon were very much struck with a passage in Mr. Colston's speech when he said: "Our managers are taught that the greatest satisfaction they can get in this life is to see a man under them succeed in getting promotion." This is common sense. It shows how



GENERAL VIEW.
WITH ITS FLAT ROOF DESIGNED AS A LANDING-PLACE FOR AUTOGIROS: THE NEW HOOVER HEADQUARTERS FOR THE BRITISH EMPIRE AND THE CONTINENT—A BIRD'S-EYE VIEW.

sites large enough not only for extensions, but to include sports- and recreation-grounds as well, and thus the employees are encouraged to spend their recreation on the spot instead of being shut out when the time for knocking-off work comes. If the North wants to recover the trade it has lost since the migration of business moved southwards, it will have to recondition, and, in fact, rebuild, a great many of its workshops.

In 1919, just after the war, Mr. C. B. Colston, the managing-director of Hoover's, a young and energetic man, employed only half-a-dozen men. To-day this palatial factory gives work, in one way or another, to 3000 people. That is an achievement in these days, when the unemployment figures soar to their depressing heights. Lord Rochdale, at the opening luncheon, as Lord

Lieutenant of the County of Middlesex, paid a well-deserved tribute when he said: "This firm is

we have progressed in the treatment of the workers, for the man who gets promotion is a living proof

also of the efficiency of his manager, and so all share in the credit. "No one will make me believe that good work will come through terror," said Lord Rochdale, voicing the other side of the picture. The new style of factory, with beautiful surroundings, the study of hygiene, the care of the employees, free medical attention and advice, sports grounds, and social service, means sound business, a fact which Messrs. Hoover's, as model employers, have discovered. Progress pays, and the new Hoover factory has been designed by its architects, Messrs. Wallis Gilbert and Partners, with so keen an eye on the future that the flat roof may provide a landing-stage for the autogiro aeroplane.

In a short time we may be landing on the roof in our private autogiro to purchase an electric Hoover Sweeper! That is certainly looking ahead!



IN THE PRESS SHOP OF THE NEW HOOVER FACTORY: WORK IN PROGRESS "AMID THUDDING PRESSES AND WHIRRING DYNAMOS."

employees are an asset of considerable value. True, they are not alone in the recognition of this obvious fact, for all far-seeing industrialists to-day are becoming alive to it, and this is illustrated by dozens of new factory buildings which have grown up in the last few years along these great arterial roadways near London. Many of them are quite beautiful, and yet it is not so long ago since the manufacturer who erected a building gave no thought to anything but the mere utilitarian production of his wares, with the result that the workers spent most of their time amid sordid, hideous, and often depressing surroundings.

I do not want to overstress the point, but, as it was my task recently to visit certain places in the North on the subject of unemployment, this shows a tremendous contrast between the old ideas and the new in the housing of factories. The North and the Midlands were the original home of industry,

on the King's Roll, and all the directors have served their country in time of war, and so I am sure we all wish very well to Hoover, Ltd., who



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BUDAPEST: EUROPE'S GAY CAPITAL. WHERE EAST MEETS WEST.

By EDWARD E. LONG, C.B.E., F.R.G.S.

THERE is a charm about Budapest which it is not easy to define. You will find it in no other city in Europe. It is mysterious—fascinating. There



IN THE CAPITAL OF THE MAGYARS: HUNGARY'S FINE PARLIAMENT BUILDING ON THE LEFT (OR PEST) BANK OF THE DANUBE.

is a something you like very much, but cannot quite fathom, in this most essentially modern, up-to-date capital; something very elusive, which you are anxious to capture—it is the spirit of the East, woven into the fabric of the life of the West, in this gay, sport-loving, care-free capital of the Magyar. You will find a hint of it here—in the dainty Hungarian cuisine, a trace of it there—in the wild, spell-casting music of an orchestra, and the discovery delights you. You begin to realise the romance of Buda and Pest, twin cities of the blue Danube, bridging its broad waters, from a thousand years back, when the fierce Magyars of the Eastern steppes found here an abiding-place, and upreared mighty rulers. Sacked by Mongol hordes in the Middle Ages, then, under kings of the House of Anjou, and the great patriot, János Hunyadi, the bulwark

of Europe against the assaults of the Ottoman Turks, at last to fall a prey to the conquering Turk, Buda and Pest at length threw off the Moslem yoke and rose to fame again—the Magyar Royal Capital!

Modernity was the note of the new city. Buda and Pest stretched arms across the Danube for the first time, bridged by an Englishman, too; and now the tide of progress flowed high indeed. Fine, broad, straight avenues, bordered by magnificent buildings and palatial hotels, now graced level Pest, and on both sides of the river handsome quays were fashioned, forming promenades, miles in length, and affording beautiful and impressive views; but, scattered about the well-wooded and picturesque hills of Buda, many of the houses of a former day, and buildings of the historic past held their own, and remain to-day—to complete the charm of the modern Budapest.

High up on a central plateau in Buda stands the Royal Palace, about it are the stately homes of Hungarian nobles, and not far off, topping the ancient Fishermen's Bastion, is the mediæval church of St. Matthias, begun by King Bela IV. in the thirteenth century and used as a mosque during the period of the Turkish conquest. Mount the heights of Buda and look down,



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and you will see a magnificent modern city, bordering a broad river, set with an emerald island gem, lying at your feet; it is this marvellous blend of the old and the new, of great scenic and historic charm, and a city perfectly planned and nobly built, that fires the imagination in Budapest to-day.

And just as it pleases the eye so much, so Budapest pleases in many another sense. Here you will find life so agreeable, so different from the ordinary life of a great city, that, once visiting it, you will be tempted to make a lengthy stay. Its hotels are of Europe's best; its shops superb. There are spas, with waters of great medicinal value, the smartest of restaurants, with their special grills, their exquisite orchestras and dancing-floors, and

(Continued overleaf.)

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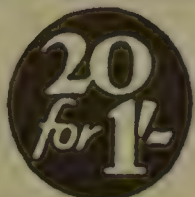
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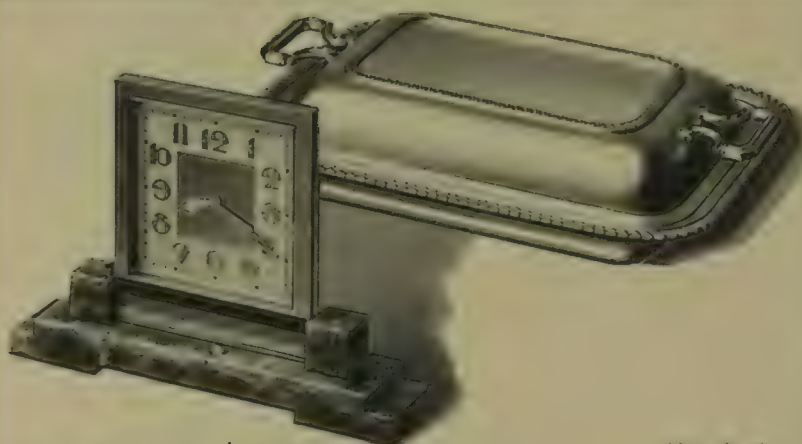


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there are quaint, old-fashioned inns, in Buda, where you will eat, in simple style, from rough wooden tables, the tastiest of Hungarian food, drink the wine of the country, and listen to the haunting music of a gipsy band, which will hold you in its thrall! If you have a fancy for the play, the programme at the fine National Theatre should certainly interest you, and you may see opera at an opera house which has been termed one of the handsomest in Europe. You will find the night life of Budapest extremely gay, cabaret shows of the best, fashionable night-clubs, and a standard of entertainment up to the level of London and Paris.

Nor is life in Budapest less attractive by day, for the city is situated so pleasantly that practically all facilities for sports are either within its bounds or within easy motoring distance. Between Buda and Pest, in the centre of the Danube, lies the delightful, green-clad Margaret Island, once a cloistered sanctuary, where now you may play tennis and polo, swim or scull, under the auspices of well-organised and ably run sports clubs. Here, too, are charming walks, inviting restaurants, even a large hotel; and, since the island is connected by bridges with Buda and Pest, to avail yourself of its many amenities is a matter of a few minutes only from your hotel in a taxi. Other forms of sport you will find well within your reach—golf, riding, fishing (trout, carp, and pike), and shooting (roebeek, pheasant, and partridge), and arrangements can be made at your hotel which will enable you to indulge in any of these at your will, should you wish to combine the joys of town and country life.

The summer climate of Budapest is delightful. Cool breezes from the hills temper the heat of the day and the nights are sufficiently warm to make outdoor life most agreeable. To dine at the roof-garden of the Ritz and watch the myriad lights on the hills and by the river is an experience you will always remember; nor will you easily forget the thrill of a day-time bathe in the spacious swimming-pool of the St. Gellért, Budapest's famed spa, with its ingeniously-contrived artificial waves—the Lido of Hungary's capital. There are many other memories you will take with you from Budapest, all of them pleasant ones; and, combined, I fancy they will certainly lead you again to the happy capital of the Magyars—by the banks of the blue Danube!

THE WORLD OF MUSIC.

THE "RING," AT COVENT GARDEN.

THE first cycle of the "Ring" came to a most successful conclusion with a fine performance of "Die Götterdämmerung," under Dr. Robert Heger. Taken on the whole, this must be reckoned as one of the best performances we have had of Wagner's tetralogy in this country. It is an interesting experience to sit through the "Ring" year after year and to discover how one's musical taste slowly changes. This year I found that to sit motionless, without an interval, through the whole of "Rheingold" was a bit of an ordeal for me, a notorious anti-Wagnerian. I find the most interesting parts of "Rheingold" are the music given to Loge, whose arrival in the first scene is very enlivening, especially when the rôle is so ably performed as by Fritz Wolff; then Alberich's curse in the second scene, and the final entrance of the gods into Valhalla, are big moments which still produce their thrill, but the giants Fafner and Fasolt become more and more of a bore to me every year.

BRAHMS ON THE "RING."

The Brahms centenary celebrations were the cause of my reading a new life of Brahms, in which I have just come across some of Brahms' own opinions about Wagner's "Ring," and I find that his opinion is very much what I and others who are not frenzied devotees of the Bayreuth master think. For example, he considers "Siegfried" as the weakest part of the "Ring." Now, this year, in spite of an exceptionally fine Mime in the person of Hans Fleischer, who is, in my opinion, the best Mime we have ever heard at Covent Garden, I found the first act of "Siegfried" excessively tedious. The forging of the sword is one of those realistic stage operations which only superlatively fine music could make tolerable, and I think few will deny that the music of the forging songs, though vigorous, is rather banal, and one gets very tired of it even when sung by Lauritz Melchior with the utmost conviction.

There is some beautiful music in the second act of "Siegfried," and, of course, the awakening of Brünnhilde in the last act, which was written many years after the composition of the first two acts, is one of Wagner's most astonishing pieces of virtuosity, and, with our superb new London Philharmonic Orchestra under Dr. Robert Heger, and with such singers as Frida Leider and Lauritz Melchior, this was worth waiting for; but even the improved Dragon and the better lighting and stage management this year at Covent Garden do not completely dispel the *longueurs* of the second act.

More and more I become convinced that "Die Walküre" is the finest part of the "Ring." It is interesting to learn that Brahms expressed enthusiasm over the music to which Siegmund pulls the sword out of the tree in the first act. Personally, I find "Walküre" remarkably fine from beginning to end. There is not a part of it which I would cut, and, speaking of "cuts," I notice that it has been suggested that the "Ring" would be greatly improved if ruthlessly cut; I disagree emphatically. Wagner knew exactly what he was doing, and the slow *tempo* of his action in general is essential to his calculated effects. It is because of the apparent *longueurs* that the climaxes, when they come, are so terrific; also they are architecturally built up, and you cannot disturb the foundations without endangering the whole structure. No; if we are to enjoy the genius of Wagner, we must be prepared to swallow him whole; or, if we find that too much, then it is permissible to miss a whole act once one knows the "Ring" in its entirety well.

Of "Die Götterdämmerung" Brahms said: "The thing interests and fascinates one, and yet, properly speaking, is not always pleasant." One of the finest things in the "Ring," however, is the third scene of Act I., on the rock of the Valkyries. The whole of the scene between Waltraute and Brünnhilde (magnificently sung by Maria Olszewska and Frida Leider), and the scene when Siegfried appears disguised under Tarnhelm, is thrilling and dramatic and has superb music. But, on the whole, it is the orchestral virtuosity which makes "Götterdämmerung" most remarkable, and that will always be admired.

W. J. TURNER.



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THE DOLLAR ADVENTURE: ITS HISTORICAL SIGNIFICANCE.
(Continued from Page 710.)

inflation of credit: industry, trade, agriculture, professions. That is how they arrived at that paradox, supreme absurdity of a period living on contradictions: the richest country in the world up to its ears in debt, not because it had too little money, but because it had too much. Common sense would have it that we contract debts because we have not enough money. After 1919 the Americans did the contrary: they got into debt among themselves to the point of ruining themselves altogether, because the world had too much money and did not know what to do with it.

Conclusion: the war enriched no one, not even the peoples that it would appear to have enriched. There was something unnatural and contradictory about those riches created by the war that made them useless. The only true wealth is that produced by universal effort, intense and slow, in time of peace. Europe and America knew the enjoyment of that effort from 1848 to 1914. The immense riches created by humanity during that happy period were not always justly distributed: certain countries and certain groups of society benefited by them more than others, and more than they deserved; but that enrichment, if rapid, was at the same time gradual, general, and evenly balanced. Gold, and consequently monetary means, increased in the same measure as the other blessings required by humanity. There was always a certain balance between currency and other forms of wealth, which did away with or mitigated the abuses to which wealth is so easily liable when it is too scarce or too plentiful.

It was on account of that balance as well that the fifty years before the World War were the true golden age of history. But the World War shattered that balance, like all the others. It completely ruined one part of the world, impoverished another, and capriciously enriched a small number of peoples, Spain, Switzerland, Holland, the Scandinavian countries, and the United States, by providing them with an abundance of monetary means which had no counterpart in the increase of the general wealth. Whence for all those peoples a position that was at the same time privileged and false, inebriating and dangerous, which little by little transformed those riches so rapidly acquired during the war into a source of unforeseen misfortune. In all countries those riches are becoming exhausted beneath the action of different causes, and leave nothing behind beyond an inheritance of paradoxical difficulties, different in each one of them. The only true wealth is that created in peace and by peace. In time of war it is easier to grow rich than in time of peace for certain individuals, certain groups, or certain peoples. But it is far more difficult to make a reasonable use of them, and, in consequence, to keep them.

If humanity knew its history, it would be far less surprised at these paradoxical complications. Extraordinary

as the adventure may seem, it is far from new. Humanity has known it before, over and over again in different degrees, and always with the same results. In Italy, for instance, from the second Punic War onwards, during the last two centuries before the birth of Christ. Military expeditions, conquests, tributes levied from subject peoples, had drained towards Italy, from the entire Mediterranean basin, quantities of gold and silver huge for the period—either in coins or in ingots. The monetary means at the disposal of the Republic and individuals had multiplied. Prices, public expenditure, and private luxury had increased rapidly and simultaneously with the disorder of the Republican budget and the general indebtedness. The question of debts reappears periodically in the political agitations of the period, and grows worse as the riches increase. On every side there was an outcry for *tabula novæ*. Catiline tried to group the despairs of the debtors around him, and Cæsar, during his dictatorship, tried hard to help them by lightening their obligations. At the bottom of all political and social disturbances there is the upheaval provoked by the too rapid and violent increase of monetary means.

Another experiment of the same nature, vaster and more complicated, was made in Europe, at the end of the eighteenth century and beginning of the nineteenth, with the great wars that began in 1792 and ended in 1815 at Waterloo. Those wars mobilised, by transforming into coinage, vast quantities of gold and silver which, under the old régime, had slumbered in churches, courts, and the palaces of the rich in the shape of objects of luxury. They increased the monetary means at the disposal of the Governments, affording them the possibility of making the lengthy wars of the Revolution and Empire. So for twenty years were to be seen riches and misery growing proportionately and side by side throughout the whole of Europe, and, as in America for the last fifteen years, Governments needing more and more money, struggling with growing deficits, the more their resources multiplied. Twenty years of increasing misery, combined with the multiplication of monetary means, ended in the great economic crisis that tormented Europe from 1815 to 1848. It was only after 1848 that the period of gradual, constant, and sound enrichment began.

It is above all on account of those great historical experiences that we should now study thoroughly the Roman history of the times of Julius Cæsar and the history of Europe during the Revolution and the Empire. But they must be studied in their truth of universal import, and not in the romantic falsifications that the nineteenth century has built up around those two periods to draw from them an apology of despotism and set it up in opposition to liberal doctrines. I have already protested here against the falsifications that contribute to corrupt the minds of the superior classes of the whole of the West, and prevent them from getting their bearings amid the immense disorder of the times.

It was not Cæsar with his dictatorship who drew the Roman world out of the chaos into which so many wars had thrown it. It was the next generation, under the guidance of a group of men of whom Augustus was the most prominent. But by what road did that generation find salvation? Not by the revolutionary road of dictatorship that Cæsar had been compelled to take, albeit in spite of himself; but, on the contrary, by returning with intelligence to the legitimate government of the senate and finding once more, in the historical traditions of Roman history and Greek wisdom, certain principles of sound common sense and sagacity. Those are, as a matter of fact, the only principles on which a stable social order can be founded, and which are the same everywhere and at all times; the only variation is the form in which peoples and nations express them.

It was not Napoleon who got Europe out of the chaos into which so many wars had thrown it, at the beginning of the nineteenth century. It was the Restoration that re-established peace in Europe, and succeeded, after twenty years of political, economic, and social upheaval, in giving back to all the Governments a basis of right sufficiently secure to assure the order necessary for work. In returning to the principles of order, right, and equilibrium, of moderation and common sense, the Restoration, in spite of many errors, saved Europe from one of the gravest dangers it has ever run, and prepared the great period that commenced in 1848 and closed on August 1, 1914. Humanity has never yet found a way out of the chaos of wars by means of revolutions, nor out of the chaos of revolutions by wars. Wars and revolutions are always more or less blind explosions of passion whose mission is to destroy. Great historical reconstructions are always a conscious act of reason. Humanity has already made the experiment several times. That is why there is no great harm in predicting that it will do so once again.

We have been asked to state that of the photographs of objects from Tell el-Amarna reproduced in our issue of May 6, the frontispiece and Figs. 4, 12, 13, and 14 are all from negatives taken by the official photographer of the Cairo Museum and not by the Egypt Exploration Society's Expedition, though all the objects were found by the latter. In answer to many enquiries, these objects are practically all to be seen in the Cairo Museum, but casts of them, together with other antiquities found by the Egypt Exploration Society during last winter's excavations, will be on show in London towards the end of June at the Architectural Association, 36, Bedford Square.

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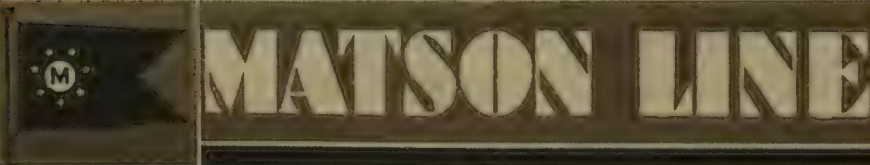



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ALL the world is coming to London this month, as the Metropolis has many and varied attractions to offer for the amusement and pleasure of the visitor. Judging from my correspondents in different parts of Europe, we in England are selling our motor-cars in greater numbers proportionately to other nations, especially comparing the sales made in other European capitals. Our many visitors here have inspired the A.A. to suggest to pleasure-seekers who want a varied holiday to combine a Continental motor tour with a summer cruise, and the Automobile Association have prepared special itineraries with this object in view. The A.A. route would take tourists across Europe to a port where the car and passengers would embark on a first-class British liner for a week's voyage back to England again.

This year also it would seem that many folk are going to take their holidays gipsy fashion, in caravans. Motor owners are now better catered for in these trailers. Not only are the vehicles lighter and better equipped, but women's requirements have been specially provided for. Specialists such as Bruce and Co., of 53, Haymarket, London, give free advice to motorists in regard to the type of caravan which their car is suitable to haul. Many motorists have been in doubt as to whether their cars, be they of the "baby" or light "Ten" type, will safely and conveniently take a trailer in tow. This special free-of-cost advisory service informs the enquirer whether three, four, or more persons may be taken, whether the car will negotiate without difficulty hilly districts such as North Wales or Lakeland with a trailer in tow, and precisely how much the cost of such a holiday tour will be. In fact, it makes everything as easy as possible for the would-be caravanner.

Special Motor Exhibitions. This month also has a number of special motor exhibitions open to the public in London. Thus in Pall Mall Messrs. Stratstone, Ltd., have a special display of the new B.S.A. 10 h.p., the lowest-priced car fitted with the Daimler "fluid flywheel" and self-changing gear-box. There is a polished chassis, so all the mechanical parts can be inspected, and half-a-dozen different styles of coachwork on the chassis are staged in the exhibition, all of which are

priced well under £300; in fact, from £245 for the open Sports four-seater to £280 for the Tickford 10-h.p. B.S.A. all-weather coupé. These are very attractive models in their smart appearance and comfort-giving equipment. Also there is an exhibition of Standard cars at 37, Davies Street, Grosvenor Square, W.1, near Selfridge's, given by the Car Mart, Ltd. Facts compel one to realise that most people to-day cannot afford to spend a great deal of money on their cars, so that smaller horse-power units are the most popular models sold. The Standard car exhibition is remarkable for the small amount asked for quite sizeable and comfortable closed cars. At this Show the visitor can have the choice of the ultra-sporting car of the S.S. variety, the stately six-cylinder carriage, the useful saloon, and the open four-seater on Standard chassis of 9 h.p., 10 h.p., 12 h.p., 13.5 h.p., 16 h.p., and 19.9 h.p., according to the measure of his purse and wants. As prices range from £159 to £355, with more than twenty different coachwork styles within these price limits, I can truly say that I think this exhibition is a marvellous display of moderate-priced vehicles, each having a high-class appearance. If you cannot afford to buy a new car, visit the Royal Agricultural Hall, Islington, where the annual "Used-Car Show" is being held. This opened on May 13, and continues until May 25. Here cars, motor-cycles, caravans, and commercial vehicles are exhibited for sale at prices ranging from £10 to £1500, as well as the new type of light aeroplane with its twin-cylinder cycle engine. Every exhibit has its "certificate of fitness and faults" attached, so that the purchaser is well informed as to the condition of the car which he fancies.

A varied motor show is also on view this week at the Orchard Street depot of Pass and Joyce, Ltd., facing Selfridge's, where special coachwork designs are staged on such popular chassis as Rolls-Royce, Talbot, Sunbeam, Austin, Crossley, and Wolseley. This firm are noted for their coachwork, having won prizes at the various Concours d'Élégance competitions in Great Britain and on the Continent, so that would-be competitors for such events should visit Orchard Street and see some very striking designs in automobile carriages displayed there. Nowadays, when so many makes of cars look so bewilderingly alike, it is pleasant to have an opportunity of inspecting a bunch of carriages which are all really distinctive and different from each other in appearance.

Surrey Dodge : New Model.

Since Chrysler and Dodge Bros. amalgamated, the latter have been rather overshadowed in England by the favour given by the public to the former's cars. Last week, however, a new Dodge range of "Surrey" trucks, built at the Kew Gardens Works, near Mortlake, were exhibited to the public and the trade, as well as the latest Dodge Senior and Victory "Six" cars. Seventy-five per cent. of materials and labour of the Surrey models are pure British (the engine is still imported), so that they are another example of the beneficial effect of a tariff in producing work for English labour. Also these new Surrey commercial vehicles of 30 cwt. and 2 ton capacity are particularly suitable to the requirements of our industrial community. The new Dodge Victory 19.8-h.p. saloon costs £385, and the Senior 23.4 h.p., £420. The former is really a smaller edition of the latter, both being equipped with all the latest gadgets, floating power, automatic clutch, easy change-speed gear-box, free-wheeling, hydraulic brakes, rigid type of frame, all-steel one-piece coachwork, and safety glass. Also, as far as I know, these Dodge cars are the only ones in England which are fitted with "aeroplane" tyres, known as "air-wheels," as standard equipment. These give the wheels an appearance of being all tyre and hub without spokes, but these great pillowy balloons, with their very low air pressure, give the traveller in the car super-comfort on bad road-surfaces. I am informed that running on these balloon tyres, inflated only from 10 lb. to 15 lb. pressure, considerably saves running expenses in wear and tear of the car, so that the maintenance bill is lessened. Another special feature is the new type of shackle for the springs, which has eliminated side-sway, gives freer play to spring movement, is silent, and needs no attention from the car owner, being self-lubricating.

Homes in which everything gleams in the sun were once the exception rather than the rule. But now that Mansion Polish and Min Cream have made brightness in the house so easily attainable, British homes have become brighter homes. In mansion, villa, and cottage you see floors gleaming with the mirror-like brilliance of Mansion Polish; while the beauty of dark oak furniture is enhanced by the use of Dark Mansion. In these homes also you can see at a glance that Min Cream has been busy giving a lovely finish to the highly polished furniture.



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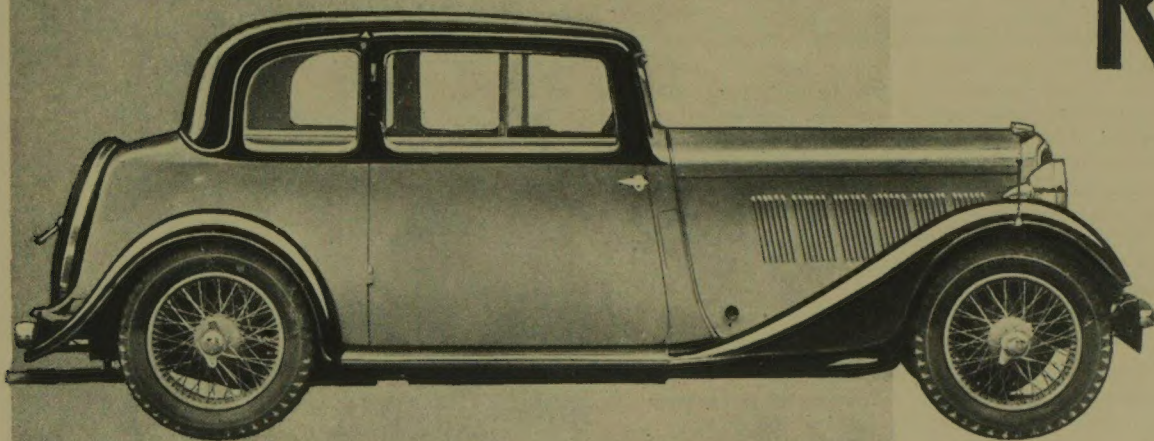
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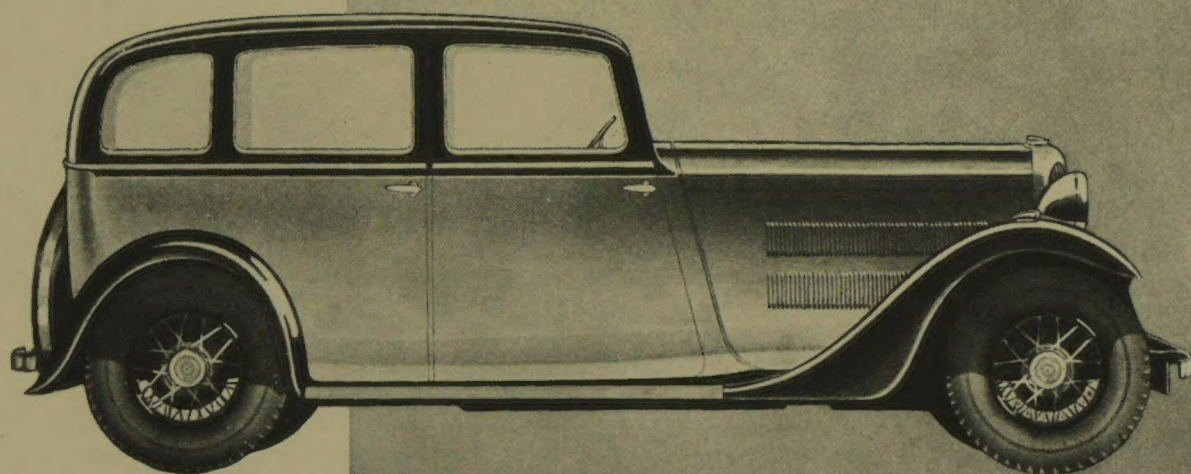
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THE PLAYHOUSES.

"HERITAGE," AT THE FORTUNE.

ONCE again an audience is empanelled as a jury; this time to try a degenerate on a charge of murder. Mr. Malcolm Keen, as the defending counsel, seeks to prove that it is our ancestors, not ourselves,



SMART CRUISING ACCESSORIES: A "BLUE PETER" FLAPJACK AND HANDBAG.

The attractive flapjack and bag pictured above are the latest fashionable frivolities at J. C. Vickery's, of Regent Street. Each is decorated with an emblem reminiscent of the famous "Blue Peter" flag. The powder case is available for 15s., and the bag for 18s. 6d. The latter is made of canvas bound with blue leather.

who are responsible for our deeds. So he narrates the stories of five ill-assorted marriages. It is with these "flash-backs" that the play proper begins. The period of the first series of sketches is 1907. We see an actor who is drinking himself to death, while his wife is about to have a baby. Next a Lancashire lad who marries an epileptic. Then a stout-hearted fellow who cheerfully endures poverty for love's sake, leaving his brother to marry his cousin, the heiress intended for him by his parents. Again, a feeble-minded, discharged servant, who goes home with a tramp for the sake of shelter. And, lastly, a local Jack-the-Ripper who is arrested as

his wife is about to give birth to a child. In Part 2, twenty-five years later, we are shown the results of these unions. The actor's son inherits his father's craving for drink, and is driven in ignominy from the theatre in which he is acting. The son of the epileptic woman murders his step-sister after an attempted rape. The man who marries his wealthy cousin brings a feeble son into the world; while the result of the love match is an international "rugger" player. The daughter of the feeble-minded servant and the tramp ends her days in the padded cell of an asylum, while the daughter of Jack-the-Ripper inherits his blood lust and is hanged. The sincerity of the author, Mr. J. O. Twiss, and the subject matter of his playlets make the drama interesting; in at least two scenes, Mr. John Stobart's epileptic, and Miss Jessie Belmore's murderess get a real Grand Guignol effect.

"WILD JUSTICE," AT THE VAUDEVILLE.

From the moment when a half-witted shop-assistant takes down the shutters in the morning, and makes the audience shudder by the terror of his cries when he discovers his mistress dead behind the counter, there isn't a dull moment in this thriller. This play is a thriller with a difference; its period is 1880, and the costumes, combined with the cleverly exaggerated characterisation of Mr. Henry Oscar as the villain, get its thrill without sending one from the theatre in a depressed state of mind. For the situations, some of them distinctly blood-curdling, while they produce squeaks of alarm from the audience, have no more resemblance to real life than an old-time Richardson's Booth drama has to a tragi-comedy by Tchegov. To say this is to praise the play, for it is obviously what the author, aided and abetted by Mr. Henry Oscar, intended. As an experiment in the macabre Mr. Henry Oscar's performance rivals, and possibly, owing to its touch of intentional burlesque, is superior to that of Mr. Charles Laughton in "The Man With Red Hair." The Quilp-like ferocity with which he pinched his wife when, having guessed from the discovery of his blood-stained shirt, buried in the garden, that he had murdered a neighbouring shop-keeper for a matter of £70, she threatened to denounce him to the police, was immense. The cunning with which he sought to anticipate the effect of her

betrayal by having her statement used in evidence against her as a sign of insanity, was prodigious. There was a clever, though over-long, trial scene, and the curtain at the end when, the husband acquitted, the wife shrieks in terror at the thought of facing intimate life with him again, was most effective. Miss Barbara Couper gave an outstanding performance as the wife. It would be unfair to divulge the final scene; it is full of thrills and atmosphere, and the touch on which the final curtain falls is definitely blood-curdling. The play is such a piece of "theatre" that no midnight terrors are carried home with one. In the vein of "Charlie Peace," "Sweeney Todd," and "Maria Martin," it is good entertainment while it lasts, but leaves nothing behind to disturb a night's slumber.



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(Photo BORIS.)

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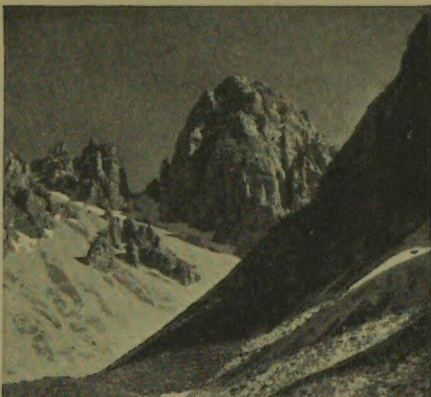
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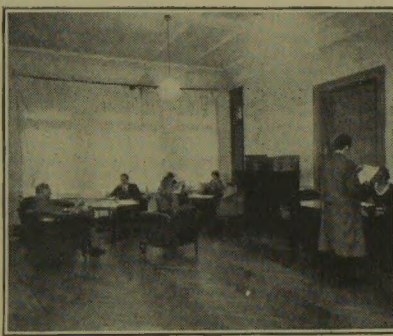
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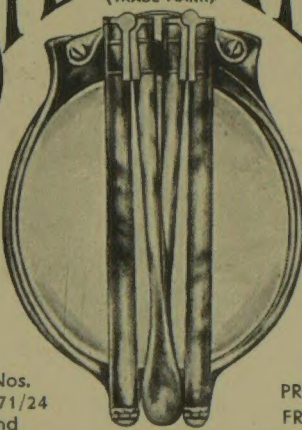
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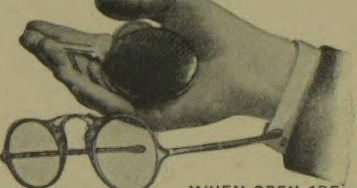


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